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SPEAKING WRITING LISTENING

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in the St. Paul Elementary Schools

Mr. Balken 302

Office of Elementary Education
Publication No. 289
St. Paul Public Schools
St. Paul, Minnesota

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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SPEAKING, LISTENING, WRITING

Office of Elementary Education
Curriculum Bulletin No. 289
St. Paul Public Schools
St. Paul, Minnesota
September, 1965

FOREWORD

This publication is devoted to instruction in the language arts, an area of prime importance in the elementary school curriculum. Specifically, it deals with three skills of communication--speaking, writing, and listening. The fourth skill of the language arts, reading, is not included.

To help children communicate more effectively is probably the most significant contribution to their educational development, for the skill in the use of the various forms of communication may determine the course their lives will take. Their ability to use these tools will influence their choice of work, friends, leisure time activities, and pattern of personal living.

This guide was prepared by the Language Arts Curriculum Committee to assist in the task of helping children develop effectiveness in this area of instruction. Its purpose is not only to help children who have something to communicate to say or write it better, it is also designed to help them to think and to have something better to say.

Teachers should find this publication most valuable, not as a prescribed course of study but as a rich resource. When used, its many suggestions, illustrations, and examples should enrich their language instruction and increase its effectiveness.

R. G. Hansen

Assistant Superintendent
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ACKNOWLEDGMENTS

Speaking, Writing, and Listening in the St. Paul Elementary Schools has been developed through the cooperative efforts of the following members of the Language Arts Curriculum Committee:

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The committee is grateful to the many principals and classroom teachers who made contributions to the curriculum guide. Encouragement through discussion and furnishing examples of children's work has helped to make the sample lessons more interesting and effective. Special thanks to members of the staff who served as active committee members during the study which preceeded the writing and to Dr. John Morris, State University of Wisconsin--Eau Claire, who served as consultant. Sincere appreciation is also extended to Mrs. Sara Ryder, Warren Panushka, James Cerello and Mrs. Alice Caroline for proof-reading various sections of the manuscript. Richard Nielson, Supervisor of Publications, is responsible for the photographs. Christine Lucente served as typist.

PREFACE

Speaking, Writing and Listening is a guide for teachers in the primary and intermediate grades. Each of the three sections is preceded by an overview which is reproduced on yellow paper. Herein, guiding principles and the current thinking in the field of language arts are reviewed. A description of the general skills which need to be developed is also outlined.

Following the overview, specific activities for teaching the skills are described. Lesson plans follow the introduction to each situation. The first column suggests the teaching procedure; the second column includes additional ideas for enrichment and samples of children's work. The format is similar for both the primary and intermediate levels.

Primary (blue paper)	Intermediate (pink paper)
We Make Our Plans	Planning Together
We Carry Out Our Plans	Carrying Out Our Plans
We Look at Our Work	Evaluating Our Work

The goal of the Language Arts Curriculum Committee has been to write a guide that would help the classroom teacher develop the skills of communication. Comments and criticisms relative to the improvement of the guide will be most welcome. Please direct them to the Curriculum Office.

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Now I am seven.

S P E A K I N G

In the course of everyday living, oral communication predominates over written communication. It is through speaking that human beings exchange ideas, express feelings and carry on social activities. Included in oral language are the arts of both speaking and listening, since speaking presupposes one or more listeners.

Though the first section of the language arts guide is concerned chiefly with instruction in speaking, listening must also be considered an intregal part of any situation that is planned for oral language development.

Recent research has recognized the need for definite training in listening; therefore, a separate section has been devoted to the important art of listening. Reference to this section is recommended when planning oral language lessons. The many skills and techniques involved in both speaking and listening require that lessons be planned to emphasize specific skills. It is advisable to concentrate on only one or two specific skills in each training lesson, be it speaking or listening. Keep in mind that such skills need to be taught and reviewed until children have gained a natural fluency in their use.

A properly balanced language program must give as much consideration to a pupil's intake of ideas as to his oral expression of them. Intake of ideas involves listening, thinking, observing, reading and experimentation. Many opportunities to express ideas must be provided through activities such as conversation, dramatization, storytelling, reporting, telephoning and discussion.

In planning a program for the development of oral expression, three types of lessons should be considered: (1) the informal exchange of ideas; (2) the compositional types of prepared talks to be given before a group; and (3) training lessons for the specific purpose of improving oral skills and techniques.

In the informal types of oral communication activities which are a part of everyday classroom experiences, the expression of ideas takes precedence over the forms and technicalities of language. However, the fluency and purposefulness of such expression are desirable goals of language instruction. Aside from incidental correction of pupils gross errors, little is done in the expressional periods to improve form. Much of the improvement in children's expression comes through listening to good speech habits as exhibited by their teacher.

In the compositional type of talks, attention should be given, first of all, to organization and expression of ideas, and secondly, to the improvement of skills. Preplanning by teachers and pupils for the improvement of specific speech skills, followed by evaluation, is essential.

Further training in skill development, dependent upon the group needs, may take the form of drill exercises, using teacher prepared or textbook materials. Much of the practice should be adjusted to the needs of individual students. Probably no greater diversity in skill development exists in any area of curriculum than in language. A child should not be asked to take part in practice exercises or skills he already knows. Research has shown that practice in usage is more effective with the use of the aural-oral method than with the method of copying sentences or filling in blanks.

The contents of the guide are designed to assist teachers in planning a well-balanced language program. Following the table of contents, the SPEAKING section describes briefly, the general skills of oral communication. Teachers need to be familiar with these skills in order to assist children to communicate effectively through oral expression. Further information can be gained through the use of references listed in the bibliography.

Next described are practical lessons from actual classroom experiences. These lessons are based on purposeful real-life situations in which children, as well as adults, participate. Specific skills to be taught functionally precede the suggested teaching procedure. Additional suggestions are given in column two. It is hoped that these, in part, will prove helpful in planning oral language lessons.

GENERAL SKILLS INVOLVED IN SPEAKING

- Speech
  - Articulation
  - Enunciation
  - Pronunciation
  - Voice Control
- Audience Sensitivity
- Posture
- Manner
- Usage
- Grammar
- Vocabulary

- Use of Sources of Information
  - Dictionary
  - Glossary
  - Reference Books
  - Index
  - Table of Contents
  - Note Taking
- Rhetorical Skills
  - Sentence Structure
  - Clarity
  - Unity
  - Interest
  - Organization
- Parliamentary Procedure

DESCRIPTION OF GENERAL SKILLS

USED IN SPEAKING

SPEECH

Children develop much of their speech pattern through imitation. It is important, therefore, that the teacher use a pleasing, flexible voice with distinct enunciation. Pupils will thus easily find a model that they may unconsciously imitate. Another responsibility of the teacher is the planning and carrying out of desirable speech activities for his pupils. Consistent use of the audience situation in which the listeners have purposeful listening goals is essential.

The types of speech disorders with which teachers need be concerned relate mainly to articulation and voice.

These discussed briefly are:

1. Articulation--uttering speech sounds as distinct sounds, syllables and words. Example: "May didn't want to go into the water," might become, "May didn't wanna go into the water."

   Ages at which most children are able to articulate certain sounds:

   3.5 years - p, b, m, w, h
   4.5 years - t, d, n, g, k, ng, y
   5.5 years - f, v, s, z
   6.5 years - sh, zh, l, th as in thin, th as in then
   8.0 years - s, z, r, wh

   S's and z's are listed twice because of distortions in these sounds when children lose their front teeth.

   Articulatory defects--substitution of one sound for another; wed for red, wiwy for lily, or fum for thumb.

2. Enunciation--refers to fullness or distinctiveness with which utterance is produced. Dropping final d's, t's and g's as terminal sounds is a matter of carelessness in enunciation.

3. Pronunciation--related to both articulation and enunciation, but refers especially to the utterance of the correct sounds in order and with proper accent or emphasis.

4. Voice--volume and voice quality adequate for the specific occasion.

a. Pitch--appropriate for situations
b. Tone--clear, pleasant
c. Tempo--facilitates reception and adds emphasis to the speaker's message

AUDIENCE SENSITIVITY

Oral communucation, quite obviously, is not a one-way street. It requires not only that the speaker must have something to say, but that he must say it in a manner to evoke responses from his listeners. Children must be aware of their dual responsibility in a speaking situation. The speaker must be sensitive to needs, interests and desires of his audience. The listener must give courteous attention to the speaker and respond to what has been said in a natural way.

Children should be encouraged to think; to disagree with the speaker. At the same time, teachers should be encouraging tolerance and respect for his opinion.

The following practices are suggested:

1. Give courteous attention to the speaker.
2. Direct gaze and respond with facial expression to show interest.
3. Make appropriate responses, including laughter and applause.
4. Ask pertinent questions in order to amplify or clarify the speaker's ideas.
5. Observe common courtesies in questioning.

POSTURE

Good posture is important. Frequent oral activities with positive criticism, will help to avoid nervousness and stagefright. The class may set up special standards toward which they may strive.

MANNER

Manner combines voice, articulation and posture, along with gestures and that indefinable something which is the speaker's own personality. A good speaker combines naturalness with a sincere interest in both his subject and his listeners. True ease in speaking can result only from practice in all of the various types of situations in which the individual is called upon to speak.

USAGE

The English language is a living, growing and ever changing language. The criterion for what is acceptable or correct is current social usage. It is necessary for people to observe uniform ways of speaking or writing in order to convey their ideas effectively to others. Language usage which is common to a particular cultural group, may be considered as "standard" for that group.

Teachers and writers have long recommended that the number of usage items for instructional emphasis in the elementary school should be limited. Dr. Robert Pooley makes these observations[1] to support this principle:

1. The constant repetition of a relatively small number of errors constitutes over 90 per cent of the usage problems in the elementary grades.

2. A large number of "errors" listed in textbooks and language workbooks are not errors at all, but are colloquial English appropriate to the speech and writing of young children.

Evidence for the above statements is found in the studies of Charters, O'Rourke and others. Charters reported that forty per cent of all errors made by children were in the forms of fifteen common verbs, chiefly in the confusion of the past and past participle forms: see, come, run, write, begin, break, drink, lie, do, go, give, take, ring, sing, sit. Brown and Butterfield, in reporting the O'Rourke study, state the most serious errors are found in:

1. Past tense of see, do, come, go, run
2. Perfect tense of see, do, come, go, run
3. Those (not them) apples.
4. You were; you weren't; he, she, it isn't
5. I'm not; we were; we weren't; they were; they weren't; weren't they
6. I, we, you, they haven't
7. My father and I (not me and my father) went to the store.

[1]Pooley, Robert. Teaching of English Usage. New York: Appleton-Century-Crofts, Inc., 1946, Page 179.

LEVELS IN ENGLISH USAGE [2]

Robert Pooley, an outstanding authority in the field of English today, has classified common usage expressions into levels of usage. As teachers we need to be concerned with the standard levels of usage, both informal and formal as guides to helping children achieve acceptable oral and written expression.

Because standards in usage are constantly shifting, teachers must keep informed concerning those which are currently acceptable.

The occasion or situation in which we are communicating determines whether our language usage be of the formal or the informal type.

THE ILLITERATE LEVEL

Examples:

If I had of come, he wouldn't of done it.
I got the measles off Jimmie.
He give me the book. (past tense)
They was, we was, you was.
I is, you is, them is.
He came, done, seen, run, etc.
Have went, have come, have did, have saw, have ran, have drank, etc.
The double negative; as in: didn't have no, won't never, can't never, couldn't get no, etc.
Them books
Youse
I ain't, you ain't, etc.

THE HOMELY LEVEL

Examples:

He don't come here any more.
I expect you're hungry.
Stop the bus; I want out.
Mary's mother, she isn't very smart.
I got an apple right here in my hand.
I haven't hardly time.

[2] Ibid., page 179

He can't scarcely do it.
Just where are we at?
He begun, sung, drunk, eat, etc.
The various forms of confusion in lie and lay, sit and set, rise and raise.
I want for you to do it.
The desert was made with whip cream.

STANDARD ENGLISH, INFORMAL LEVEL

Examples:

He blamed the accident on me.
The picnic was a failure, due to a heavy shower.
No one knows what transpires in Washington.
Does anyone know if he was there?
I have never seen anyone act like he does.
His attack on my paper was most aggravating.
Most everyone is familiar with this picture.
Where can you get these kind of gloves?
We had just two dollars between the four of us.
I can't help but go to the store.
Who did you send for?
John is the quickest of the two.

STANDARD ENGLISH, FORMAL LEVEL

Examples:

I shall be glad to help you.
Neither of the party was injured.
Here are three whom we have omitted from the list.
I had rather stay at home.
Under the circumstances, he did as well as might be expected.
The use of connectives like furthermore, notwithstanding, despite, inasmuch as, on the contrary.
We had better complete this investigation.

THE LITERARY LEVEL

Example:

Gettysburg Address--Abraham Lincoln

GRAMMAR

It is generally agreed that the grammar of the elementary school be functional rather than formal. Formal grammar may be identified as the scientific framework of a language and is considered a subject for the mature mind. Research has shown that the teaching of formal grammar apart from oral and written expression fails in its purpose to adequately transfer that knowledge into speaking and writing situations. The time required for the teaching of formal grammar might be used to greater advantage for experiences in writing and speaking. These experiences then form the basis for teaching grammar functionally.

Functional grammar may be described as a method of learning correct expression through activity rather than through reference to formulated rules. The following principles may serve as a guide to the functional approach:

1. Language habits are developed as needed in actual meaningful situations.

2. Only limited skills of high social utility are presented in the elementary school.

3. Clear, complete, effective expression is stressed at all times.

4. Pupils are led to a gradual awareness of the functional grammar through correct and effective expression.

The functional approach requires careful planning for teaching and learning opportunities to arise. At each grade level the teacher plans activities to include skills which may be prescribed or needed. The program includes the development of language concepts from grade one throughout the elementary school. Rather than beginning with the study of subjects and predicates, nouns and verbs, the child begins by writing sentences. Emphasis is placed upon saying a thing clearly, completely and interestingly. Gradually the child realizes that a sentence must have two parts; the first part tells who or what is the doer, the second expresses what is being done. So that pupils and teacher may be able to talk about these parts without confusion, the terms, "subject" and "predicate," may be introduced; later, nouns, pronouns and verbs. Interesting and colorful expression demands more than merely a noun and a verb. Words that tell how, when or where (adverbs) and those that tell what color, what kind, how many (adjectives) gradually become a part of the sentence concept. Later the techniques of rearranging the order of words for interest and clarity become a part of his knowledge.

As with all learning, the understanding of concepts by discovery from real life situations should precede the formulation of rules.

Following is a graded check list of items for teachers who wish to follow a traditional guide in teaching usage and grammar.

SPECIFIC LANGUAGE SKILLS SEQUENCE CHART

	CORRECT USAGE	GRAMMAR
2nd Grade	Strive to eliminate me and John (for John and I). Realize what is right and wrong in connection with the most common errors of the group. Introduce correct use of forms: are, are not — brought came — climbed did — gone, has gone, went grew — himself is, is not — knew ran — saw	Realize that a sentence tells or asks something. Recognize a sentence, oral or written. Speak in short, clear and correct sentences. Gradually eliminate unnecessary ands.. Make up sentences about personal experiences.
3rd Grade	Review and use correctly all usage forms taught in lower grades Eliminate the more flagrant errors of the class. Learn to use correctly: come, came — isn't, aren't saw, seen — wasn't, weren't brought — burst, bursting did, done — ran, run is, are; was, were; went, gone Use John and I and Sue and me (to eliminate I and John or me and Sue.) Learn to use those and them correctly.	Review all major skills previously taught. Learn the function of name, describing and action words.
4th Grade	Attain final mastery of all forms taught in grade 3. Learn to use correctly: ate, eaten wrote, written drew, drawn knew, known Omit unnecessary words (Jack he). Use correctly the forms: any--no — himself--themselves can--may — I--me don't--doesn't — let--leave good--well — teach--learn	Review all major skills previously taught. Review the function of name, action and describing words; introduce the terms noun and verb. Discuss possessive nouns--a word requires 's to show ownership.

	CORRECT USAGE	GRAMMAR
5th Grade	Review and use correctly all usage forms taught in lower grades. Learn to use correctly: gave, given began, begun says, said sit, sat spoke, spoken took, taken broke, broken threw, thrown flew, flown grew, grown blew, blown sang, sung rang, rung set (to place) Use a and an correctly.	Review all major skills previously taught. Review function of the noun and verb. Distinguish between common and proper nouns. Learn that nouns may be singular or plural; Learn to spell the more common forms of plurals. Learn to use and to spell singular and plural possessive nouns. Introduce the term adjective; learn its function. Strengthen the concept of the sentence as a complete thought through an understanding of its two essential parts: subject and predicate.
6th Grade	Review and use correctly all forms taught in earlier grades. Learn to use correctly the forms of the verbs: chose, chosen froze, frozen lie, lay ought rode, ridden Choose correctly between the prepositions at, to; in, into; among, between. Compare adjective and adverbs correctly for example; fast, sweetly, colorful, delicious, promptly. Choose the correct forms of pronouns for subject and object. Understand agreement of subject and predicate. Use their, there, they're and there's correctly. Eliminate "this here" and "that there."	Review all major skills previously taught. Learn the function and grammatical name of eight parts of speech: noun, pronoun, verb, adjective, adverb, preposition, conjunction, and interjection. Understand that a noun may be common or proper, singular or plural and possessive; apply this knowledge to correct usage and correct writing. Differentiate between singular and plural pronouns and their cases. Apply this knowledge to the correction of possible usage errors. Learn the forms of comparison of commonly-used adjectives and adverbs. Recognize the prepositions and the prepositional phrases in order to correct errors when a pronoun is used as an object of the preposition. Learn the following sentence elements: Complete and simple subject; compound subject Complete and simple predicate Agreement of predicate with subject (usage) Prepositional phrase

LINGUISTICS

The science of linguistics is not yet an exact one. Linguists do not agree among themselves in respect to terminology or methods of analysis. But they do agree that language should be studied as a living body of communication rather than as a body of rules governing our speech and writing.

Well known linguists are Paul Roberts, Charles Fries, Leonard Bloomfield, Otto Jesperson, Walter Loban, and James Sledd.

Linguistic concepts are the basis for research and experimentation at the present time at all levels of education. Many linguistic ideas are being incorporated into language guides and textbooks as well as into the field of basic reading.

Linguists recognize the importance of sounds which make up the spoken word, intonations which give color and emphasis to spoken language, dialects which differentiate regions and social groups, and words which are used to signal or determine the structure and meaning of sentences. They recognize, too, that language is a highly complex process with psychological as well as neurological basis.

The average child comes to school with about 6000 words in his vocabulary, with his phonology 98 per cent perfect, and with his use of grammatical structure from 80 to 95 per cent complete.

The normal child's ability to use complex sentence patterns in speech is far ahead of his ability to use them in written composition. The sense of structure in the English language which the elementary child is likely to absorb comes from his reading as he discovers that there are two kinds of meaning in communication; that which is derived from words themselves, and that which has to do with the pattern or order in which they appear.

Linguists feel that word order in the English language is particularly important. Since English is lacking in the varied endings of a highly inflected language such as Latin, Charles Fries, a pioneer among modern day linguists, emphasizes the importance of word order and of signals and markers as "the" and the ending "s." The sentence "Ships sail today" may be used to illustrate. Placing the marker "the" before "ship" or before "sails" changes the function of these words and so changes the meaning of the sentence. This meaning approach to structure utilizes words according to function, not words as parts of speech. Of all phases of the study of language, structure is the most difficult. Those who have made a scientific study of language agree that the formal study of structure (grammar) be delayed until grade seven.

Linguists consider attitude toward language of greater importance than a set of terms or rules. How can a linguistic attitude be developed in the elementary school? The first suggestion would be to give children many experiences through a variety of activities and to help them to sharpen their powers of observation so that they will have something to communicate, and then help them to say or write these ideas clearly rather than spend time on learning parts of speech, identifying them in textbook exercises and marking subjects and predicates in ready-made sentences.

Re-action to Webster's Third International Dictionary reminds us that certain basic concepts about language should be developed in all children: namely that language is an arbitrary system of sounds and meanings held in common by a language community. All languages change constantly and change is not corruption, but improvement in the usefulness of language. Correctness must of necessity rest upon usage and all usage is a relative matter, depending upon the needs of the situation. Basic to all other concepts of language is the realization that spoken language is the language and written language the representation of the part which people wish to preserve.

"In the last half century, linguists who have devoted themselves to the study of the English language have evolved five basic concepts which are or should be the foundation of current attitude toward any teaching of language today:

1. Language changes constantly.

2. Change in language is normal.

3. The spoken language is the language.

4. Correctness rests upon usage.

5. All usage is relative."[3]

[3] Pooley, Robert. Teaching English Grammar. Appleton-Century-Crofts, Inc., 1957

VOCABULARY

Another function of the language program is to promote vocabulary growth. The program must enrich the understanding and the speaking vocabularies and also develop a reading vocabulary and a writing vocabulary. A child understands more words than he speaks; and, as reading skills develop, he generally reads more words than he uses in his speech. Generally, the writing vocabulary will be the smallest of the four.

Although children differ radically in individual word power, vocabulary can be built. Vocabulary enrichment must, therefore, be a prime concern of all teachers.

A rich vocabulary encourages clarity in the expression of ideas, promotes fluency in speaking and writing, signifies the depth and breadth of knowledge, adds to self-confidence, and is an index of the individual's background.

The following principles are helpful in promoting vocabulary growth.

1. a stimulating environment, rich in opportunities and inducements for learning

2. direct experience provided by activities involving observation and handling of materials, tools and equipment

3. vicarious experience through reading literature, viewing films, film strips, television, other visual aids and listening to recordings and radio

4. adequate opportunities for discussion related to experiences and activities so as to classify and reinforce new word meanings

5. special exercises which promote an interest in new words, such as word lists related to an area of study, use of new words in oral and written language, attention to structural analysis of words, meaning from context clues, building lists of synonyms and antonyms and dictionary work

USE OF SOURCES OF INFORMATION

Training in accurate and efficient use of textbooks, reference books, newspapers and other printed materials is essential to success in all areas of the school curriculum. Skill in gaining information from observation, interviews, oral talks and audio-visual media must also be developed if children are to learn efficiently.

1. The use of the dictionary as an aid to pronunciation and word meaning is usually taught as a part of the reading program. However, additional specific lessons and practice in dictionary use are needed if children are to acquire the "dictionary habit" so necessary in school and adult life.

2. The glossary is used in much the same way as the dictionary. Introduction to the use of the glossary in their textbooks enables children to realize the value of using the glossary as a quick reference for meaning and pronunciation of words.

3. The encyclopedia, atlas, almanac and other sources require the use of skills learned in the use of the dictionary, the index and the table of contents. They involve also the ability to locate specific information within an article.

4. The index of a book should be taught as a tool for locating information within the book and as a means of searching for new ideas. In written expression, pupils should learn to prepare an index for a record, report or summary.

5. Table of contents as a reference source should be taught as soon as children begin reading from a book. They will soon learn that the table of contents is useful in finding a particular story or a major topic in a book.

6. Notetaking--children should be taught to take notes as they go on excursions, conduct experiments and search out information from reference sources. Notes will be brief and used as aids to recalling facts and information for an outline or report.

   The following suggestions will be useful for notetaking:

   1. List only main ideas or important facts.

   2. Abbreviate long or difficult words.

   3. Write plainly so that notes may easily be read.

   4. Attempt to get sufficient information for the purpose intended.

RHETORICAL SKILLS

1. SENTENCE STRUCTURE

Good sentences are indicative of clear thinking. Before speaking or writing, thought must be given to what is to be said and how to say it.

The sentence fragment is one of the most common types of language error. A sentence should express a thought which can stand alone without reference to other sentences in order for the meaning to be clear. A second type of sentence difficulty is the "run-on" sentence which tries to say too much and results in an expression which becomes confusing. The overuse of "and"--"but" and other conjunctions detracts from effective sentence structure.

The simple sentence, most commonly used at every grade level, should be thoroughly understood before complex or compound sentences are introduced.

If children in primary grades have many opportunities for expression, the teacher's guidance in effective expression should lead children to understand that a sentence contains two parts, the subject and the verb, either expressed or implied. (See Grammar page 12)

The following are suggested guiding principles for developing ability in sentence construction:

1. ample opportunities for oral expression especially in primary grades

2. practice in the use of sentences that make sense

3. emphasis on one sentence statements telling one thing--then moving on to two and three sentence compositions as sentence skills develop

4. reading aloud sentences by good oral readers

5. group composing and dictating letters and other forms of written expression

6. exercises in which children tell one thing about a personal experience

7. use of dictation exercises which requires capitalization and punctuation

8. group participation in the reconstruction of children's examples of fragmentary or "run-on" sentences

9. development of the habit of proof-reading all written work; both group work and individual writing

10. use of matching exercises made of short lists of complete subjects in one column and complete predicates in another column. As children grow in their ability to speak and write, good sentences gradually introduce the recognition of the verb and its subject which form the core of the sentence. Following this, children can advance to the study of words which add to the meaning of the subject and the verb.

In all training lessons used in the teaching of good sentence structure, the use of sentences taken from children's work is recommended.

Prepared exercises, such as those found in language texts, may be used as drill work to reinforce the development of the sentence concept when necessary.

2. CLARITY

Clarity of expression is dependent upon clear thinking about the ideas one wishes to express. Clear thinking is, in turn, based upon a wide background of experience and knowledge of the subject.

Placement of modifiers and antecedents has much to do with making the meaning clear. Many examples of misplaced words can be found in children's work. Very often the humorous aspect created will intrigue children to the point that they will give serious consideration to correct word order. Modifiers must be placed next to, or as close as possible, to the words they modify. Pronouns should be placed so that they indicate clearly their proper antecedents.

3. UNITY

Unity in sentence structure is achieved by careful organization of ideas so that each sentence has unity within itself; with content related to the main ideas being expressed. Sentence sequence, within paragraphs, should convey clearly the intended thoughts or ideas.

4. INTEREST

The content of speech and writing should be interesting and understandable to those who will receive it. When the writer or speaker is vitally interested in the ideas he wishes to convey, his audience is more apt to maintain interest in them.

In addition to interesting content, other interest holding techniques may be employed, such as: use of examples, illustrations, colorful and forceful words, and in speaking attention to voice quality and delivery.

5. ORGANIZATION

Awareness of relationships, an integral part of the thinking process, forms the basis for organization of material to be communicated. Practice in telling a story in sequence, listing and classifying should precede training in outlining and in note taking as an aid to organization. The importance of a good attention-getting statement,

needs to emphasized.

PARLIAMENTARY PROCEDURE

Parliamentary procedure is designed to help groups carry on activities in a democratic and orderly manner. Activities which call for group decisions, requiring a presiding officer or moderator, will arise in the early school years. Classroom groups will find some type of room organization calls for a presiding officer and subordinate officers, and requires the more precise language skills to function effectively.

Teachers should master parliamentary procedure thoroughly to teach it. The form of the procedure should be suited to the age and ability level of the children. Attention must be given also to the developmnet of advancing skills which will be found useful throughout school and later adult life.

Rules Governing Parliamentary Procedure

1. The chairman calls the meeting to order.
2. The secretary reads the minutes of the previous meeting.
3. The chairman asks for corrections or additions to the minutes. After corrections or additions have been made, the minutes are then accepted.
4. The chairman calls for previous business to come before the meeting.
5. The group proceeds with the business of the day. (See Making and Voting on Motions)
6. The meeting is adjourned.

Making and Voting on Motions

1. The member who wants to make a motion rises and addresses the chairman by saying, "Mister (or Madam) Chairman."
2. The chairman recognizes the member by repeating his name.
3. The member proposes the motion by saying, "Mister Chairman, I move that . . . ."

4. Another member seconds the motion by stating, "I second the motion." (All motions must be seconded before they can be discussed or voted upon.)

5. After the motion has been seconded, it is stated in full by the chairman as follows, "It has been moved and seconded that . . . ."

6. The chairman calls for discussion.

7. The chairman calls for a vote by saying, "All in favor say 'Aye'. Those opposed say 'No'."

8. The chairman announces the result of the vote by saying, "The motion has been carried" or "The motion has been lost."[4]

[4] Green, Harry A., and Petty, Walter T. Developing Language Skills, Boston: Allyn and Bacon, Inc., 1959, page 247.

How do you tell which is the head?

C O N V E R S A T I O N

"For good or ill, your conversation is your advertisement. Everytime you open your mouth you let men look into your mind. Do they see it well clothed, neat and businesslike?"

Bruce Barton

All artists do not paint pictures, write books or play instruments. There are artists who are skillful in speaking effectively and in creating harmony whenever they converse with others. Because conversation is the most frequently used area of communication, it is expedient that teachers give this art direction, extension and enrichment.

Children of the primary grades have been communicating by conversing with others for several years. They learned to converse by hearing their parents speak the language. Fortunately, children's conversation is not likely to be about sickness, diets and weather. How does the skillful teacher capitalize on their interests and help them to grow in their use of language? Is it possible to substitute refinement and culture for mere chatter?

Mauree Applegate, in Easy In English, answers the question, "What makes an interesting conversationalist?" with five comments.[1] They are:

1. The foremost quality is to have a variety of interests. This should not be difficult if one has learned to use his five senses to take in what is happening, what he has seen and heard and felt all day long.

2. A good conversationalist is a good listener as well as a good speaker. Listening creates interest, interest triggers thinking and thinking produces questions or doubts or reminds the speaker of similar experiences.

3. The conversationalist who can tell a good story or anecdote to illustrate a point is an appreciated member of a group.

4. A fourth quality is the ability to be aware of people, to read clues and to bring out a member of the group.

5. A good conversationalist knows when to stop talking.

How can children acquire these five qualities? They can develop these qualities by meaningful practice in conversing.

[1] Applegate, Mauree. Easy In English. Illinois: Harper and Row Publishers, 1960.

SKILLS WHICH NEED TO BE DEVELOPED IN CONVERSATION

The skills a teacher chooses to develop in any one lesson will depend upon the children's grade level and environmental background. It is well to first concentrate on ideas and then on well-formed sentences, picturesque words, voice control, etc.

ABILITY TO:

1. Be enthusiastic and willing to participate.
2. Participate by telling things and asking questions about a chosen subject.
3. Listen with interest and with courtesy.
4. Recognize when and where it is appropriate to talk, to take turns and to avoid monopolizing the conversation.
5. Speak distinctly, correctly and in a pleasant, audible voice.
6. Grow in the use of picturesque words and well-formed sentences.
7. Tell an interesting story or appropriate anecdote to illustrate a point.

C O N V E R S A T I O N

TEACHING PROCEDURES

WE MAKE OUR PLANS

There are times when a class is too large for genuine conversation. The teacher must devise ways of selecting smaller groups. Sometimes small groups will carry on a conversation in front of the class. Several times during the week, when children are engaged in independent activities, the teacher might go to the reading corner or library table. A special sign displayed would invite a small group to join him in conversation.

Come to Visit

The teacher should serve unobtrusively as the leader for the informal talking-together time in the primary grades. Together, the small group will agree on a topic of interest for the informal conversational period.

At the start, emphasis should be on interesting topics to contribute in well formed sentences, rather than on conversational rules. Later, the teacher should choose an individual conversational skill for special emphasis.

Perhaps the idea for a group conversation could be to talk about something pretty. The teacher, always a model, begins,

> "I look for something pretty every day. Today I saw an English sparrow taking a bath in the street. I imagined the black on his breast was an Audubon button. You might have called it a necktie. As I watched him, I imagined I could feel how much he appreciated the water."

(The teacher waits for questions or comments. The conversation continues when he asks, "Did you see something pretty today?")

FURTHER SUGGESTIONS AND EXAMPLES

SUGGESTIONS FOR AN EXCHANGE OF IDEAS

1. Holidays, seasons, sports and special events all suggest ideas for conversation.

Family Fun	Fun in the Snow
Trips and Tours	Swimming
Pets	Skating
Birthdays	Sliding
Brownies	Visiting Friends or Relatives
Cub Scouts	A Day in the Park
The Zoo	

2. Books furnish a wealth of exciting conversational ideas from primary grades to adulthood. It might be wise to limit the scope with a question such as "What make-believe stories about animals have you read?"

3. Conversation about a famous picture (Mona Lisa) might sharpen observation skills.

4. We should always look for chances to do good deeds for others. Have you done this recently?

5. Can you describe a day that was very special to you?

6. What clever things have you seen circus animals do?

7. Parades are colorful and exciting. What do you like best about a parade?

8. The happiest people are those who love their work. What are your home duties?

9. During the school year we take many imaginary trips with the help of books. If you could really travel, what place would you choose?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE CARRY OUT OUR PLANS

COME TO VISIT

Teacher: Today when we visit let's think about something you have seen that was very pretty. Tell us about it.

David: I saw a rabbit about a month ago. It was real pretty. It was sort of brown. It was in my back yard.

Teacher: I saw the tracks of a rabbit in my driveway, but I didn't see the rabbit.

Jeffery: The week before vacation, I woke up one morning early and I felt that something was strange so I looked out the window and saw a beautiful white blanket of snow--no tracks --no nothing--just a little snow falling softly.

Teacher: Wasn't that nice. Not one print in it; just plain white all over the yard. Cindy, what do you have to share with us?

Cindy: This morning when I went in my Mom's room there was a beautiful bird flying past the window.

Teacher: What kind of a bird was it?

Cindy: I couldn't tell, it went too fast, but it reminded me that spring will soon be here.

Tommy: About six weeks ago I went to the pet shop. I saw a real pretty parrot.

Suggestions For An Exchange of Ideas (Continued)

10. In what ways do you and members of your family try to be polite at the table?

11. Every day of the week stores are crowded with shoppers. Do you have a favorite store for shopping or window shopping?

12. Memorizing something every day could help us in conversations. What have you memorized?

Good conversation necessitates more than waiting one's turn to talk; it requires thinking clearly with others. The first syllable "con" of conversation means with. To converse is to talk "with" not "to" one's friends.

Take note while reading stories how conversation makes them interesting and what punctuation marks enclose the exact words of the speaker.

Practice saying commonplace things in a more interesting way. Example:

"We were as quiet as a thermometer going up."
"The cars in the parking lot reminded me of corn on the cob."

Give emphasis to clear cut speech in class sessions which utilize pronunciation exercises. Practice:

talking	don't you	let me
giving	can't you	want to
going	won't you	don't you
singing	did you	give me
speaking	could you	going to

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Come to Visit (Continued)

Teacher: Did it remind you of a story you had read, Tommy?

Tommy: Yes, in Day In and Day Out. This bird was just as pretty as Mr. Carl's in the story.

Dean: I went to Como Park. I threw a penny in the water. I better not tell you or it won't come true.

Teacher: You made a wish, didn't you?

Dean: Yes. There was a lot of money, but no nickels.

Teacher: What was particularly pretty about the water in the wishing well?

Dean: The light sparkled on it and made it look orange.

Teacher: Were there many pretty colors?

Dean: No, just orange.

Teacher: Nancy, what have you seen that you thought was very pretty?

Nancy: Last summer my family and I went to California. On our way back I saw a redbird.

Lori: When I was at my grandma's, I looked out the window and saw the sunset. It was orange, yellow and red. She lives on the hill.

MAKE CONVERSATIONAL COMMENTS A REAL CONTRIBUTION

Several teachers have reported that many children are effervescent and vivacious and need little motivation for self-expression. In some areas ways need to be devised to curb random conversation. Mauree Applegate also expresses this concern when she says:

"'Speaking is silver
Silence is gold,'
Teachers all said
In the school days of old.

But why can't we get
Through a modern child's cranium
That to know when to talk
And keep still is uranium?"[2]

[2] Ibid., page 13

TEACHING PROCEDURES

Come to Visit (Continued)

Teacher: That's why you could see it well. You had a perfect view. All of you have had so many lovely things to share. Let's keep our eyes looking for pretty things and visit with each other again soon.

WE LOOK AT OUR WORK

As the teacher evaluates quality, sentence structure, effective words, cultivated speech and poise of individuals, he also keeps a record of participants so everyone has a turn to speak. Groups may vary from time to time. Some days the invitation might say "Five boys come to visit." Another day it might say, "All Brownies come to visit."

Evaluation of a particular conversation would be called a discussion because it has a purposeful goal. However, in primary grades, the goal is perhaps less apparent to the pupils than to the teacher.

Following are seven questions which may be a part of the evaluation at some time. However, it would be time consuming and monotonous to attempt to cover all in any one lesson. When the teacher and the class review their goals at the beginning of the class period, a decision could be made as to what skills should be evaluated.

1. Was our subject an interesting one?
   Did we keep to the subject?

2. Were you a careful listener?
   How did you show you were interested in your classmate's ideas?

FURTHER SUGGESTIONS AND EXAMPLES

Where is your cask, Timber?

C O N V E R S A T I O N

TEACHING PROCEDURES

We Look At Our Work (Continued)

3. Did everyone in our group have a turn to talk?

   If someone hasn't had a turn, how can you invite him to talk?

   Did someone take more than his share of turns?

4. Think about the voices we heard. Could you hear everyone?

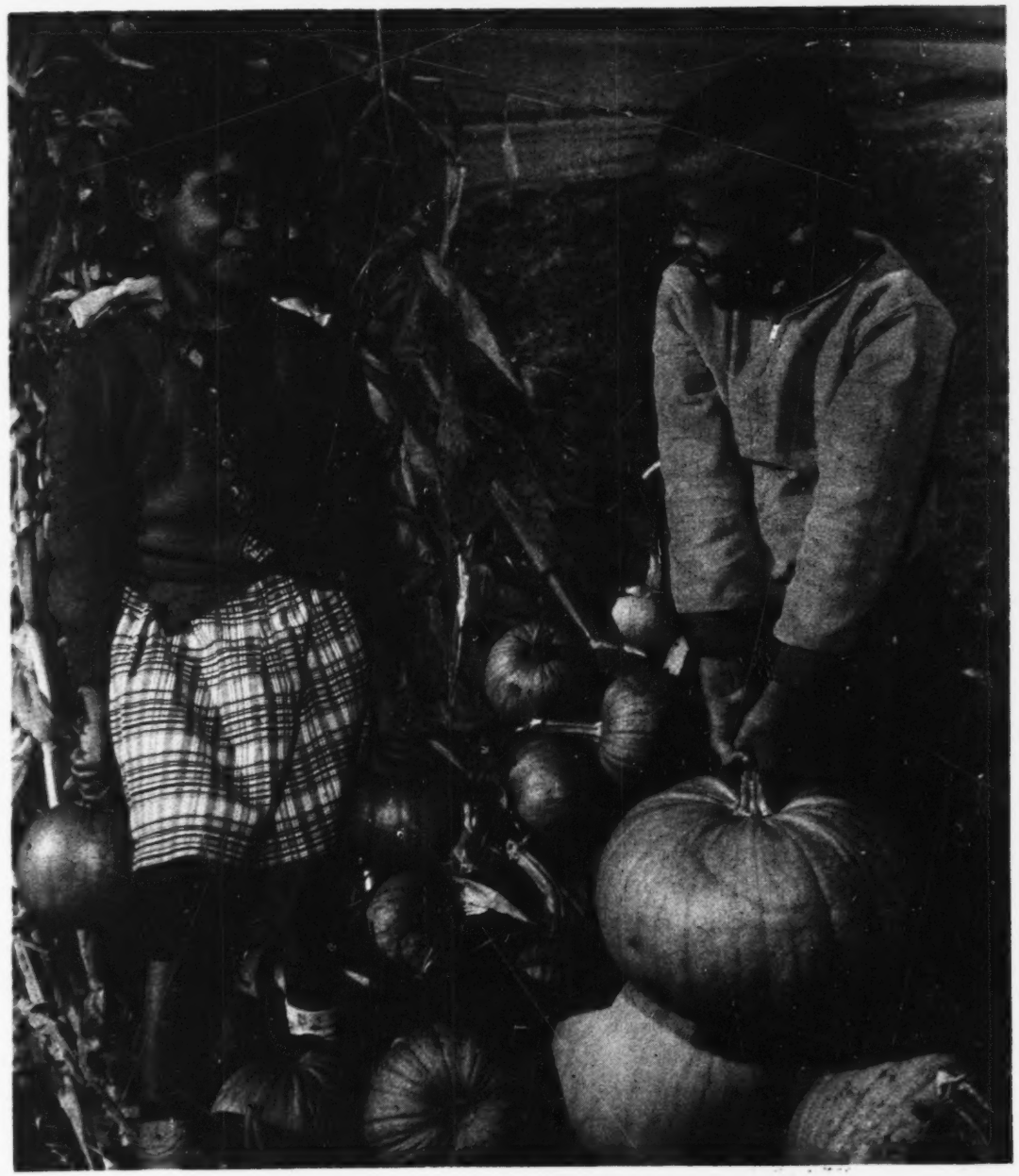
   Some boys and girls have sweet singing voices. Some have pleasant speaking voices. How is the voice you use in a small group different from the voice you use when you report to the whole class?

5. Did someone use an "unusual" word in today's conversation? Let us all make it our word.

6. Conversations often include something that is said only for fun. Was anything said that made us smile or chuckle?

7. Can you think of something interesting for our next talking-together time?

FURTHER SUGGESTIONS AND EXAMPLES



Mine is heavier than yours.

It was blooming in my garden.

D I S C U S S I O N

The most common type of oral communication in daily living is conversation. However, in the classroom, discussion is most frequently used. A day in the modern classroom normally begins with a planning period which calls for discussion. Opportunities for discussion arise throughout the day as children solve problems, assess progress and evaluate their work.

Discussion in kindergarten and grade one will be informal, with the teacher guiding children in the skills of stating the topic or problem, giving ideas relevant to the main ideas and in observing social courtesies. Spontaneity in expression should be the goal in the first years of school, rather than stress in skill development.

Beginning in grade one, or possibly grade two, depending upon the maturity of the class, children can begin to assume some responsibility for leadership and proper participation in discussion. In every grade, under the leadership of a resourceful teacher, there can be thinking in depth during the discussion period.

SKILLS TO BE DEVELOPED IN DISCUSSION LESSONS

THOUGHT ORGANIZATION

1. statement of the topic or problem (usually by the teacher)
2. expression of ideas relevant to the topic or problem
3. skillful questioning
4. drawing conclusions or valued judgments

EXPRESSIONAL SKILLS

1. proper vocabulary
2. clarity in sentence structure
3. pleasing voice quality
4. usage suitable to the occasion

SOCIAL SKILLS

1. participating in the discussion
2. considering the ideas and rights of others
3. stating disagreements courteously
4. listening courteously

D I S C U S S I O N

TEACHING PROCEDURES

WE MAKE OUR PLANS

There are many times during the day when we need to talk together. Sometimes there are problems to talk about. Most often there will be plans to make. We could call it a group talk. Perhaps you have heard your brothers and sisters in the upper grades call talking together by another name. (Put discussion on board.) They say, "We had a _____."

Whenever we have a group talk (a discussion) we must have good thinkers. Good thinkers make helpful suggestions. What else should we expect of our class?

1. Many children in the room should take turns to say what they think.
2. Everyone should listen politely.
3. The children should speak clearly. They should use interesting words and good sentences.

One topic I have been wanting to discuss with you is "How can we best enjoy the books in our classroom library?" We have about _____ books. I hope you are making plans to read them in your leisure time. Let us think about what we have said in regard to speaking and listening during a group talk when we discuss our library.

WE CARRY OUT OUR PLANS

The discussion, led by the teacher in this particular instance, should clarify:

1. How many books may be borrowed at one time? Why may this number be less than allowed at the public library?

FURTHER SUGGESTIONS AND EXAMPLES

A SAMPLE LESSON

As a result of evidence of disrespect for public property in a building which had recently undergone rehabilitation, the principal decided to discuss her concern with groups of children throughout the school.

The following discussion took place in a second grade classroom.

Principal: I would like to talk to you boys and girls for a few minutes about a problem in our school. Do you know to whom this building belongs?

Sam: It belongs to Mr. Dupuis (who is one of the custodians).

Principal: No, he helps to keep it clean.

Beth: I think it belongs to the United States Army. (Beth had recently returned from overseas with her parents who were employed by the Army.)

Principal: That is good thinking because you attended a school which was the property of the Army.

John: Doesn't it belong to all of us?

Principal: Yes, in a way it does. It belongs to the people of St. Paul which includes all of us. Our parents pay taxes to provide schools for boys and girls. I'm sure you have heard your mother and father talk about paying taxes. (Most children had some idea of taxes.)

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

2. How long may a pupil keep a book? What is the rule when borrowing books from the public library? Is a fine to be charged for an overdue book?

3. Think about what borrowing means. Have you loaned to someone something of your very own? How do you care for something you have borrowed? Have you heard the story told about Abraham Lincoln and a book he borrowed?

4. How would you suggest we keep a record as to who has a certain book?

5. Should we choose a librarian as one of our room helpers?

6. How shall we share with our classmates the things which gave us pleasure and satisfaction in our reading?

Suggest to the teacher "This is a good book to read aloud."

Memorize a poem. Practice to give it with expression before sharing it with the class.

Did an author describe something so well that you could see and feel the colors you would use to paint a picture of it? As you share your picture, read the part of the story that gave you the idea.

Dress like a book character. In choice sentences, tell the class about yourself. They should guess who you are.

Sample Lesson (Continued)

How shall we take care of a building or property that belongs to all of us? (Statement of the problem)

Jane: We should keep it clean.

Wayne: We should not write on the wall.

Principal: You are both right. Do you know that I have seen some pencil marks on the walls along the stairways. How do you think that might have happened?

Bobby: Maybe someone was holding a pencil in his hand when he walked downstairs and it made a mark on the wall.

Principal: You may be right, Bobby, I'm sure that no one would do such a thing on purpose. Have you seen any broken windows at school?

All Children: Yes.

Principal: How do you think that happened?

John: Maybe it happened when the boys played ball.

Billy: I saw someone throw rocks at the pigeons.

Principal: Do you think the boys could be more careful? You know it costs much money to put in a new window. We had twelve broken windows in our school when school began. Perhaps you would like to count

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

From a science library book, choose an experiment to demonstrate. Perform it so well that your classmates will clamor for that particular book.

In October, have a pupil dress as a witch who carries a "bewitching bag" of tales. Guess the name of the library book she is thinking about as she displays certain items from her bag.

Make finger puppets of favorite book characters. Plan their conversation from a scene in the library book.

Make a coat hanger mobile using book characters and scenes.

Ask others in your class to help you dramatize an exciting scene from your favorite book.

Pretend you are a book salesman. Your task is to present a book you have enjoyed so well that your sales talk will convince someone it is worth considering for purchase.

(The free publication "The Calendar," has many ideas for enriching the library reading program. It is available from: The Children's Book Council, Inc., 175 Fifth Ave., New York, New York 10010)

Sample Lesson (Continued)

how much that would cost the people who own the building if each window costs about $30. How does your mother or father feel when you break a window or do some damage at home?

Sandra: They punish us.

Principal: I'm sure that we deserve punishment if we are careless about property. We must use money to repair damage, whereas that money could be used in a better way. Our parents and teachers want us to learn to take care of property. Shall we take a few minutes to think about the things that we can do to keep our building looking nice? I shall write on the board the things that you suggest.

1. We must be careful not to break windows.
2. We must not write on the walls.
3. We should pick up paper.
4. We must take good care of our books.
5. We should keep our desks clean.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE LOOK AT OUR WORK

1. Raise your hand if you gave one or more helpful suggestions during our group talk.
2. Did you hear any words used that were especially interesting? Who used them?
3. Could you tell from the sentences whether or not the speaker did some thinking before he spoke aloud?
4. Did anyone repeat what had already been said?
5. Were all the ideas suggested about the library and books?
6. Did you notice if anyone started to talk when someone else was speaking?

FURTHER SUGGESTIONS

The democratic classroom offers many opportunities for free expression of ideas through discussion. In addition to suggestions already given, the following situations may promote discussion:

1. planning a field trip
2. evaluating a field trip
3. discussing a story which has been read by the teacher or by the pupils
4. discussion in planning an activity in any area of the curriculum
5. discussion of the results of an experiment in science or a problem in social studies
6. discussion of a problem arising on the playground
7. evaluation of a project or activity
8. formulating criteria for evaluation
9. discussion involved in inductive learning of a concept in arithmetic, science, language usage or mechanics of language
10. discussing an educational film
11. discussing a television lesson

R E P O R T I N G

Reporting is another situation in a child's school experience which can strengthen his skills of oral communication. It is really a "planned talk" in which information is shared with an audience.

A child's first opportunity to report will very likely be that of relating an experience. It will be during a period of informal, spontaneous sharing. Interesting activities enjoyed by the reporter will be related. A second kind of reporting might be entitled, "Telling Surprises." The reporter will present a visual or give a demonstration in addition to talking. A third type is the extended, oral report. This requires gathering information and building many fragments of knowledge into a synthesized report. The subject matter of science and social studies suggests investigating, observing and gathering reference data and also provides functional material for the extended, oral report. Special emphasis is given to it in the intermediate grades.

As the primary grade teacher motivates the class and provides a real purpose for reporting, he is concerned with both the reporter and the listeners. He further questions the speaker in order to extend vocabulary and enrich background. An insignificant sea shell can lead to wondering who has taken a trip to the ocean. Can one look across to see the other side? How many days would it take to cross the Atlantic? Through favorable comments, the teacher creates standards as to acceptable news topics. Children are encouraged to talk about only one subject when reporting an experience. A natural freedom of expression is the first requisite to reporting in the primary grades. To listen and to think about the reporter's message is the listener's courteous response.

The teacher is always a model. He lifts the level of sharing by contributing his own worthwhile experiences, as well as providing for variety in methods of reporting. A sentence printed in a special corner of the chalkboard each day may relate a news message from the teacher to the class.

SKILLS WHICH NEED TO BE DEVELOPED IN REPORTING

ABILITY TO:

1. Choose a subject that is interesting to the audience.
2. Find facts by observing, listening and reading.
3. Formulate good sentences.

   The beginning sentence should make the listener want to hear more.

   All sentences should say something about the subject.

   Sentences should keep events and facts in proper sequence.

   Sentences should be kept apart, not joined by ands.
4. Use choice action words and descriptive words.
5. Speak with poise and confidence, enunciating words clearly and loudly enough so that the audience can hear.

R E P O R T I N G

TEACHING PROCEDURES

When oral language is closely related to daily living, it becomes a functional program. The "show and tell" period of reporting can fit very nicely into this category. However, it needs direction. The teacher must be the "best" listener in order to ask guiding questions and capitalize on the opportunity to improve the student's oral language skills.

WE MAKE OUR PLANS

Let us have a discussion to plan for the time of the day when we talk and share things that are interesting to us and that others might enjoy.

1. What shall we call this class? Suggestions:

   sharing the news
   telling surprises
   interesting observations
   talking and listening

2. Should this class meet as often as reading class? (The teacher should give direction in deciding whether this will be once a day, twice a week, a period of ten minutes, etc.)

3. How many reports should we have each time? (Three or four well-planned accounts may be all for which there will be time.)

4. What kinds of things should we share? Suggestions:

   a. a place you have visited on a storybook trip

   b. observations--at the airport, how a house is built, how toys work, weather changes

FURTHER SUGGESTIONS AND EXAMPLES

REPORTING OBSERVATIONS

The first graders were experimenting to see how cold temperatures would affect a salamander. Steven was chosen to go into the cold room, an unused portable classroom, to make observations.

Steven's Report

"The hand of the thermometer was on twenty. Next I noticed a hole in the dirt. The salamander's head was sticking up, but his eyes were closed. I think he is half hibernated. If he was all hibernated, he would be deeper in the dirt and I would not have seen him. His head looked like the dirt, because it was dark. I saw his head though, because it moved and dirt doesn't move by itself."

The Interview

When Steven had finished his report, the children were encouraged to ask him questions.

Teacher: Does anyone have a special question to ask Steven?

Mike: How much head did you see?

Steven: Almost to his front legs.

Ricky: He'll come out and run around.

Teacher: You may be right, Ricky, but you told us something. Is that the same as asking a question?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Make Our Plans (Continued)

c. news--at home, in St. Paul, in Minnesota, in the U.S., in the world

d. collections--shells, insects, seeds, dolls, models

e. things the reporter has done, seen or read about

f. experiments--planting a bean seed

g. things to wonder about

5. Are there some topics to avoid? Why?

a. accidents

b. movies

6. How can we get ready for this class? (Think about sentences before sharing. Ask Mother to be the first audience.)

WE CARRY OUT OUR PLANS

Practice plays an important part in the learning process. Before children practice, the teacher may choose to give the first report as a model. After children have given many reports and an attitude of willingness to express ideas has been built, it will be important to make the practice even more productive by helping the reporter to evaluate. This may be approached by listing the good ways certain reporters in the class shared their information.

Learning to Tell Things Well

1. Choose something interesting to tell.

The Interview (Continued)

Ricky: No, I can say, Will he run around?

Teacher: Talk to Steven, Ricky.

Ricky: (To Steven) Do you think he will run around?

Steven: He probably will, maybe tomorrow.

Teacher: (To child who seldom volunteers) Can you think of a question about this, Patty?

Patty: What makes him run around?

Steven: I don't know.

Teacher: Would someone like to help Steven answer that question? There really is a good reason for it.

Ben: He's looking for us to feed him more angleworms.

Teacher: I think so, too, Ben. Do you think we should feed him?

Kathy: If we feed him he will keep on eating and won't hibernate.

Teacher: Good thinking, Kathy. Now I'd like to ask Steven a question. How did the room feel when you first walked in?

TEACHING PROCEDURES

Learning to Tell Things Well (Continued)

2. Tell the facts in good order and in good sentences.
3. Have samples or pictures to show.
4. Look into the eyes of your audience.
5. Speak clearly and loudly enough for all to hear.
6. Be sure everyone has a turn to speak.

As progress continues, the teacher may suggest giving a title to the report.

WE LOOK AT OUR WORK

As reports are given, the teacher will praise the use of unusual words. There should always be a climate wherein children can grow in the discriminative use of words.

Children should be encouraged to ask the reporter questions.

Perhaps the question which will be used most often in evaluation will be, "How can I make the next report better?"

Reference to the six points listed under "Learning to Tell Things Well" will also suggest evaluative questions.

1. Did the reporter choose something interesting to share?
2. Did the reporter give some facts that were new to you?
3. Did his first sentence make you want to hear more?
4. Could the reporter tell by the faces of the children whether or not they were good listeners?

FURTHER SUGGESTIONS AND EXAMPLES

The Interview (Continued)

Steven: Kind of warm. It was not as cold as when we first took the salamander in there. I bet it's too hot and he won't hibernate until he gets very cold. We should put him outside. We surely shouldn't feed him or he will never hibernate.

Teacher: (To class) Then what shall we do about this?

George: Look at him again tomorrow. If his head is still sticking up, take him outside for sure.

Teacher: Do you agree with George? Who would like to be our reporter tomorrow?

Grade 1

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
We Look At Our Work (Continued) 5. Did the reporter use any unusual words? 6. Is there a classmate from whom we have not heard lately? To whom shall we say, "Be our next reporter?"	Variety in reporting will give extension and enrichment to the sharing world. 1. Use pictures to call forth comment and questions. Project a picture on the wall using the opaque projector. Each child should be asked to report a sentence about something in that picture. 2. Stimulate thinking by assigning a topic for reporting. a. How have you earned money? b. What rules do you know for bicycle safety? c. What do you like best about home? d. How do you show you love your county? e. What observations did you make on your way to school this morning? 3. Signing for a turn on a classroom chart may impress upon students the importance of the period, as well as the importance of thinking through the topic for a report. 4. Make observations on a shopping tour with Mother. Study the faces of shoppers and clerks. Look for something special encountered through social studies reading. For example, report on various kinds of cheeses under refrigeration. 5. The class listens to reports from members of the Extra Work Club. The teacher has considered all areas of the curriculum in suggesting these enrichment activities which are shared on Achievement Day.

MAKING ANNOUNCEMENTS AND EXPLANATIONS

In the seventeenth century, the town crier shouted public announcements through the streets of the village. His direction at the hour of nine p.m. may have been only a phrase, "couvrez le feu," but it was proclaimed with vigor and clarity. The command meant "cover the fire." It is the origin of our English word "curfew."

Many of our twentieth century announcers are seated before microphones. Their voices are transmitted via electrical impulses through the air. The communication is received by millions of radio and television listeners. Like the town crier, the goal of today's news bearers is to present accurate information clearly, concisely and with enthusiasm.

Tomorrow's announcers are the boys and girls in our schoolrooms today. Oral communication skills acquire new dimensions when we realize it will be their task to publicize the football game, to advertise the wonder drugs, to notify the passengers, to explain the tax forms, to reiterate the news and to convey ideas. What opportunities can we provide in the primary grades to develop skills in "what to say" and "how to say it"?

First and foremost, the teacher must consistently encourage good enunciation, pronunciation and articulation. His poise and friendliness will be reflected in his voice. He must be a model which students may emulate. The classroom atmosphere should be pleasant and without tension. There should be a variety of purposeful oral language situations in which to participate. Pupils and teacher should arrive cooperatively at goals for speaking in the various situations.

The skills and abilities necessary for making announcements and for giving directions and explanations are similar to those in reporting. A good announcement should be brief, clear cut and complete. It should answer the questions who, what, when, where, and sometimes, how or why. The announcement should be presented with enthusiasm and in a way that will interest the listeners.

SKILLS WHICH NEED TO BE DEVELOPED IN MAKING ANNOUNCEMENTS AND EXPLANATIONS

ABILITY TO:

1. Select accurate, definite information.
2. Arrange the information in a suitable order.
3. Speak distinctly and enunciate precisely.
4. Look into the eyes of the audience.
5. Be brief, exact and complete.

ANNOUNCEMENTS AND EXPLANATIONS

TEACHING PROCEDURES

Use the principal's visit to the classroom as an introduction to the study of making announcements.

WE MAKE OUR PLANS

That was a very important message. Let's talk a little more about Mr. Johnson's speech. Was it a long speech? Whom was it about? What is going to happen? When should we go? Where will the program be held?

Could you hear every word Mr. Johnson said? Why was it so easy to listen?

Can you think of a special name for Mr. Johnson's message to us? (Announcement)

The principal makes many announcements. Who else makes them? (Teacher, mother, church leaders, police boys and girls, television and radio personnel, children)

Are announcements always spoken? (No, they may be posted on the bulletin board, sent in the mail or printed in a brochure.)

There are times when you will need to make an announcement. You will be the speaker instead of the listener. What things will you try to do to make it a good announcement?

1. Think what you are going to say.
2. Say no more than you need to say.
3. Tell what is going to happen.
4. Tell who will take part.
5. Tell the time.
6. Tell the place.

FURTHER SUGGESTIONS AND EXAMPLES

The giving of announcements offers definite opportunities for effective speaking and thoughtful listening. The following are additional situations which may be used to give practice on the skills involved.

1. Make a tape recording of some announcements heard on radio and television. As the class listens decide whether or not the announcers follow some of the same standards which they agreed upon.
2. Invite another room to come to a program, party or exhibit.
3. Describe lost and found articles.
4. Inform a department store clerk that you are lost. Give your name, address and telephone number without frustration.
5. Pretend you are a circus ring master and announce the next act to the large group gathered for the entertainment.
6. Improvise a classroom microphone and play-act as television announcers.
7. Announce the various numbers on the school program.
8. Announce pertinent information to members of your club.
9. Assume the part of an advertising announcer and tell your audience about a special product they should try.

TEACHING PROCEDURES

Let's practice making an announcement. You could tell the audience about a favorite television program to which you are looking forward and suggest they also listen. You will want every person in your audience to clearly understand your message.

WE CARRY OUT OUR PLANS

As announcers encourage their classmates to consider a particular program, the teacher is briefed on the viewing habits of his pupils. A future assignment for a lesson in teaching the conversation skills may also result. The material presented in a television program which the entire class has examined may be the basis for the lesson.

As each announcement is presented, there should be frequent reference to the goals agreed upon during the planning period.

WE LOOK AT OUR WORK

As primary children evaluate, the teacher may expect two or three comments about the speaker's posture, voice or material.

> Directions may be given for listening for specific reasons. Various rows may be responsible for reporting the who, the when, the what and the where of the announcement.
>
> Listen to learn if the next announcer uses any unnecessary words. Does he keep the announcement short?

When all have had an opportunity to speak, ask, "Do you think we have a future television or radio announcer in our classroom? Why do you think so?"

FURTHER SUGGESTIONS AND EXAMPLES

ANNOUNCING THE BROTHERHOOD PROGRAM

Grade one participated in an all school program in recognition of Brotherhood Week. A main announcer and four group announcers informed the audience how their classmates would demonstrate games enjoyed by children in other parts of the world.

The main announcer described the unit of work and the plan to demonstrate. The group announcers presented the name of the game, the country where it originated and a description of the directions for playing. The class chose to be especially aware of three objectives.

1. to speak loudly
2. to speak clearly
3. to give interesting information to the audience

Games chosen were:

1. Wee Bologna Man--Scotland
2. Cache, Cache (Hide, Hide)--Germany
3. Gato Dolente (Sick Cat)--Brazil
4. Hana, Hana, Hana, Kuchi
   (Nose, Nose, Nose, Mouth)--Japan

Costumes were simple and all made by the children. Scotch-plaid hats, vests, gay shawls and mock wigs with flowers suggested a particular country.

Many children participated in announcing during practice sessions. The evaluation was carried on at this time. A part of the evaluation process was for children to choose which students should make the announcements at the final program.

Grade 1

S T O R Y T E L L I N G

Just as the pioneers looked forward to the coming of the steamboat and the stagecoach, so do children from age four to one hundred four look forward to the story hour. "Once upon a time" and "they lived happily ever after" are very likely to bring forth the exclamation, "Tell it again!" Stories with humor, stories about animals, realistic stories, fanciful stories, folk tales, and tall tales furnish a wealth of material for the storyteller.

Storytelling is an art; the storyteller is an artist. The skillful teacher sets out to be such an artist because he realizes that if a child is to be expected to re-tell a story, he should see and hear good examples of storytelling. Using the best in literature, the teacher strives to widen the horizon of the young child's world.

Ruth Sawyer, a storyteller and a distinguished contributor to children's literature, says that nearly everyone is a potential storyteller. The urge to share jokes, anecdotes or personal experiences comes to all. She suggests six factors in storytelling which are of importance to the beginner:[1]

1. A pleasing, well-pitched, flexible voice--not so high as to be thin or shrill, and not so low as to be mumbling--is a special tool.

2. A well-rounded vocabulary of words to create pictures that captivate listeners is a rich possession for the storyteller.

3. A story which lends itself to telling is one with a single idea or plot, a short introduction which arouses a sense of anticipation, and a logical development. Once the climax is reached, the ending should come quickly.

   Good stories should appeal to emotions--humor, love of adventure, desire for courage, compassion, a sense of good fellowship, joyfulness and imagination.

4. Anything unfamiliar in a story should be explained before the story is begun. The magic of a story should not be broken by stopping to explain the unfamiliar.

[1] Sawyer, Ruth. How to Tell a Story. Compton's Pictured Encyclopedia, F.E. Compton and Company, 1962.

5. The storyteller should not memorize a story word for word. It is as a series of pictures that a story should be memorized.

6. Timing is as important to a storyteller as to the musician or dancer. There are moments which call for slow, leisurely telling. A pause before a moment of excitement adds much to the flavor of the tale.

To tell a story requires more preparation, on the part of the teacher, than to read a story. However, when there is no book to come between the narrator and the audience, the teacher can make the characters and events seem more real and meaningful. Noting the reaction and attitudes of those being entranced by the tale can be an inspiration to the storyteller. As a special treat for both pupils and teacher, we might invite an "expert" storyteller into the classroom. This may be a mother, the principal, a librarian or a sixth grader.

The time soon comes when the teacher's goal is to develop the children's ability to recall and re-tell stories. Some children who have no difficulty with recall, will be able to retell an entire favorite story. For others it will be helpful to divide the story into parts. A skilled teacher will use a variety of approaches.

1. With a short story like "The Old Woman and Her Pig," there may be a discussion as to the sequential order of events. Pictures could be drawn to show sequential incidents. As they are shown, children could tell the part of the story depicted in their illustration.

2. Following discussion of a story, children may be helped to select parts that are humorous, exciting, happy, sad or kind and relate those particular episodes.

3. The teacher could mount simple stories clipped from discarded books or magazines as suggested materials for reading and re-telling.

4. The story told in a film viewed by the class could furnish the material for summarizing the events of the story.

5. Adventures of favorite book characters offer subject matter for sharing stories. Library books provide an opportunity to distinguish between the fanciful and the realistic.

6. Riddles and anecdotes are short stories which may be told for the experience of appreciating that which is humorous.

7. Favorite bedtime stories should prove to be good storytelling material.

8. An opportunity to manipulate characters on a flannel board may be an aid to the shy child in re-telling a familiar story.

As the skillful teacher endeavors to improve, extend and enrich the language skills, he motivates the children to express themselves by creating their own stories to tell. Confidence grows through repeated practice.

1. The use of colorful words can be encouraged when a story suggested by a picture is told.

2. After telling a story suggested by a picture from a book, let the children listen to the story as it was told by the author.

3. Purposeful subjects for storytelling might include friends, pets, dreams, tricks, trips, hobbies, pen pals, toys, seasonal fun, grown-up ambitions and personal experiences.

4. Imagination and creativity may be developed at holiday time when children pretend to be the turkey, Pilgrim, Indians, bunny-rabbit, flashlight, flag, churchbell, or the hero.

5. Let sensory experiences provide the subject for original stories.

   the smell of baking or cooking

   the feeling of a spring day

   looking at the clouds

   the feeling of a piece of velvet

   viewing the picture of frost on a window

6. Create an original ending for a partially told story.

7. Teach the joys of keen observation as the children go for a walk to gather ideas for a story.

8. Create a story from a list of picture words written on the chalkboard.

SKILLS WHICH NEED TO BE DEVELOPED IN STORYTELLING

ABILITY TO:

1. Speak in a manner so as to hold the attention of the audience

   Look at the audience.

   Use a voice that is natural, informal and friendly.

   Speak loudly enough to be heard.

   Enunciate words clearly.

   Let the story suggest where the tempo would vary.

2. Choose an interesting subject and know the story well

   Plan an attention-getting opening sentence.

   Tell the events in the order in which they happened.

   Plan clear interesting sentences--with accurate, colorful words
   --without unnecessary "ands," "buts"
   and "thens"

   Build a climax and a satisfying ending.

S T O R Y T E L L I N G

TEACHING PROCEDURES

Everybody likes a good story. How long have you been telling them? You've been telling stories since you learned to talk.

WE MAKE OUR PLANS

Can you think of something surprising, funny, exciting or frightening that has happened to you? I will give you an example. (Teacher tells an experience of his own as the lesson is introduced without the textbook.)

A Storm In the Night

Isn't it unusual for a seven year old to be directed to hurry to the cellar at two o'clock in the morning? I was awakened by candle light in the darkness of night, ushered to the cellar of our farm home and ordered to stand with the rest of the family in the southwestern corner. The lightening, thunder, and whirling wind suggested a destructive storm. Although I was half asleep, I heard the words, "tornado," "twister," and "it comes from the southwest."

The sun was shining the next morning, but it was a day of sadness for us. A funnel-like cloud, which we had not seen at night, had lifted our barn and dropped it again, in a twisted mess. A baby calf was crying for help, but there was no doorway at which to enter. With a handsaw, Dad cut a square, about two feet by two feet, into the flattened barn wall near the area from which the cries came. How glad the unharmed claf was to see daylight again. All summer long the cows had to be milked in the yard. Although this was an inconvenience, and it cost us several thousand dollars to build a new barn, we were lucky it was the barn and not the house that was "gobbled" by the hungry tornado that night.

FURTHER SUGGESTIONS AND EXAMPLES

TELLING STORIES TO MOTHER

Once upon a time a class of kindergarten children had so many stories to tell, the teacher suggested they ask their mothers to record them as the storyteller spoke. Two of them were recorded as follows:

Have You Met Margaret?

Once upon a time there was a little girl named Margaret. She was six years old and lived in a very nice house. Margaret cleaned her room very neatly when she was told to. Margaret sometimes needed to be reminded to clean her plate. Margaret always remembered to say, "May I please be excused?" when she left the table.

Margaret was in the afternoon kindergarten. She had lots of friends. She walked to school with two little girls named Patti and Kim.

Margaret had blonde hair and blue eyes. Margaret was not her real name. Can you guess her real name? (It's Lisa, the speaker.)

Lucky

Lucky is my dog. She sleeps on the rocking chair most of the time. Once a day she has a couple of her crackers. Whenever someone knocks on the door, Lucky starts barking like two dogs.

Lucky likes to play out of doors. She likes to pull on a rag and run with me.

Lucky is French poodle and Sealyham Terrier. We bought her six years ago.

Kindergarten

TEACHING PROCEDURES

Children should help to set up the standards in storytelling toward which the class should strive. They may be similar to the following:

1. Choose a beginning sentence which will make listeners want to know what is going to happen.

2. Think of other sentences needed to tell the story. Tell them in the order in which they happened.

3. Use action words and describing words that paint a picture.

4. Keep the surprise for near the end.

5. Choose a title that will make others interested to hear the story.

WE CARRY OUT OUR PLANS

Children need time to think about the experiences they are to relate. Check the table of contents or the index of language texts for more examples. These may remind hesitant children of some of their own experiences. Children could practice telling stories to each other before appearing before the class. A chart on the chalkboard could be provided for children to indicate they are ready for a turn.

Telling Our Experiences
Randy
David

After the content of the story has been planned, the speaker aims to be heard and understood. The goal--speak clearly, pleasantly, loudly, correctly and interestingly.

FURTHER SUGGESTIONS AND EXAMPLES

TELLING STORIES TO OTHER GRADES

Tom's story was given to the first grade after he saw the film, "Spring on the Farm."

The Spring Story

There are many things happening in the spring. Frogs and snails sleep in the mud all winter long, but wake up in the spring. Bears come out of their winter sleep in the caves. Most animal babies are born in the spring. The caterpillars who spun cocoons last fall turn into beautiful butterflies. Robins come back from the South. They look for worms. They build their nests in trees or bird houses. The mother robin lays eggs and soon there are baby robins.

All of the snow melts in the spring and turns to water. It goes to lakes and down sewers and into the rivers. In the summer people can go swimming and fishing.

The weather turns warm and people wear lighter clothes. Children fly kites and play outside more. The days get longer. Easter comes on a Sunday in spring.

Kindergarten

S T O R Y T E L L I N G

TEACHING PROCEDURES

WE LOOK AT OUR WORK

It would be time consuming and monotonous to evaluate every story in the same systematic way. Sometimes a story will be recognized as a gift that was shared and there will be very little evaluation. In some classes children will be able to concentrate on one or two standards only. Any of the following can be the basis of the talking time after the story.

1. What was the title? Did it give a hint as to what the story might be about?
2. Did the first sentence make you curious?
3. What did the speaker say that you would call "interesting details"?
4. Were the happenings in the story told in order?
5. Was the talk a report to give us information, or a story which entertained us?
6. What picture--building words did you hear?
7. Did the speaker make his voice tell how he felt?
8. Were there any lazy spots in pronouncing words?
9. Did you hear any of these words: and then, and-a, well-a, so then?
10. How did the speaker show he cared whether or not you listened?

FURTHER SUGGESTIONS AND EXAMPLES

BOOKS FOR THE STORYTELLER'S LIBRARY

A.C.E.I. Told Under the Green Umbrella. New York: Macmillan, 1962.

Arbuthnot, May Hill. The Arbuthnot Anthology of Children's Literature. Chicago: Scott, Foresman and Co., 1952.

Gag, Wanda. Tales From Grimm. New York: Coward-McCann, Inc., 1936.

Okun, Lilian. Let's Listen to a Story. New York: H. W. Wilson Co., 1959.

Ross, Eulalie Steinmetz. The Lost Half Hour. New York: Harcourt, Brace and World, Inc., 1963.

Sawyer, Ruth. The Way of the Storyteller. New York: Viking Press, 1962.

Shedlock, Marie L. The Art of the Storyteller. New York: Dover Publications, Inc., 1951.

Tooze, Ruth. Storytelling. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.

Watson, Katherine Williams. Tales for Telling. New York: H. W. Wilson Co., 1950.

I hope I catch a pumpkin seed, too.

I'll bring back a whale.

D R A M A T I C P L A Y

Dramatic play is an important part of children's activities in the kindergarten and primary grades. The children are constantly reliving their experiences, imitating adult activities and identifying themselves with community helpers. Through these activities, children learn about their environment and clarify concepts about how things in this world are related to them. They use new and unusual words when expressing themselves as firemen, doctors and mothers. Frequently the child who is shy forgets himself completely when taking the part of the ugly old troll in the story of "Three Billy Goats Gruff."

Geraldine Siks in her book Creative Dramatics, states that the four basic requirements for the art of creative dramatics include a group of children, a qualified leader or teacher, a space large enough for children to move about freely, and an idea from which to create. Let us examine some points about which a leader should have a sense of awareness in order to foster child growth and development through creative experiences.

1. With a smile, words of encouragement and a well modulated voice, the leader inspires a relaxed atmosphere in which it is easy for children to imagine and create.

2. Ideas used to guide children into planning and playing may be from a story, a verse, or an experience.

3. Although script, scenery, make-up, or stage are not needed in creative dramatics, occasionally a property may be used. Access to large blocks, dolls, housekeeping equipment, discarded adult clothing for dress-up purposes and hand puppets help to provide an environment which encourages self-expression.

4. The imaginative leader emphasizes participation rather than the end product. As he motivates, he causes each child to feel significant. He anticipates when praise is necessary to spotlight encouragement.

5. The leader, as he guides children to think, feel and become involved, knows creativity can best be accomplished when a formal audience is not present. Therefore, the only onlookers would be a part of the group occasionally chosen to enjoy, appreciate and evaluate the playing.

6. As children think, feel and put their hearts into the dramatization, the leader, with his accepting attitude, is also a listener and an observer. This is an opportunity to learn more about the background of experiences and home environment of the children.

Dramatic play must at no time be confused with rehearsed theatricals or formalized acting. It is an impromptu, developmental form of self-expression. It is a game of characterization and make-believe. It is a time when children really "feel" what they are creating. It is a time for fun. What kinds of activities should be included in the school program to help children gain the incentive to create? Some suggestions follow:

1. Pantomime is a good medium for obtaining group freedom in dramatics. This is characterization with gestures and action, but without words. However, a chorus or leader may furnish the words of a Mother Goose rhyme or a poem from good literature as children project themselves into the suggested role. In preparation the leader will emphasize character feeling rather than discuss what to do. How does Humpty Dumpty feel as he walks in the castle garden? Do you think the king's men enjoy their work? Are the king's horses like those you have seen on the farm? The leader seeks to open the minds of children and to call upon their imagination through this bit of questioning. Children's planning is being guided, rather than directed, when the leader expands upon ideas which are suggested, questions and arouses interest.

   Of course, pantomiming is not limited to expressing rhyme and verse. When the setting and atmosphere are right, children will pick imaginary flowers, swim like a shiny goldfish in a pool, roar like a ferocious lion or gallop like a frisky pony.

2. The leader will suggest dramatic play experiences which grow out of the children's interests and activities. Enthusiasm for helping Mother with a household task, raking autumn leaves or watching a parade of marching soldiers might lend themselves to spontaneous action after the leader has asked a few questions to stimulate thinking.

3. Music from the piano or phonograph will contribute to motivating expression in rhythmic movement. It is easy to forget oneself in making fairy wishes when the music, "Fairies," is played in the background. When accompanied by the "Skater's Waltz," make-believe skaters feel the rhythm and glide gracefully as in a winter wonderland. With music, moods of sadness, gaiety, a feeling of grandeur, awe and apprehension can be successfully induced.

4. Folk tales are rich in dramatic action. Classics in literature such as "The Three Bears," "Three Billy Goats Gruff," and "Three Little Pigs" are priceless stories for young children to play. Re-creating these familiar stories is a more formal type of dramatic play than donning a kitchen apron preparatory to making soup in the doll house. Both types furnish thrilling, creative moments which children choose to experience over and over again.

A welcome contribution to the field of creative dramatics is the collection entitled, Stories To Dramatize by Winifred Ward. It was published by the Children's Theatre Press in Anchorage, Kentucky in 1952. While it is available at the Reference Library, each school would find it a valuable book to own. From twenty-five to thirty selections for dramatization are suggested for each of the following categories:

The World Is Young: Tales for children of five, six and seven years of age

Where Wonders Are: Stories for children of eight and nine years of age

Reality and Imagination: For children of ten and eleven years of age

Through Wider Gateways: For young people of twelve, thirteen and fourteen years of age

SKILLS WHICH NEED TO BE DEVELOPED IN DRAMATIC PLAY

ABILITY TO:

1. Create through the use of imagination.
2. Listen to the leader's guiding questions, speaking cues, or to the music which creates a mood.
3. Identify self with characters and to interpret their actions convincingly.
4. Use bodily action, facial expression and voice to express the feelings of the characters.
5. Remember a series of ideas in their proper sequence.
6. Use words correctly and effectively when dialogue is appropriate.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

FISHING SEASON OPENS

Conversation in the kindergarten one morning in May might very likely be about fishing.

WE MAKE OUR PLANS

Children are eager to tell of their father's preparation for opening day, as well as their own past experiences with this popular sport.

1. How did your father get ready for this exciting trip? (He needed fishing tackle, a license, warm clothes and a lunch.)

2. What was in his tackle box? (Fish hooks, line, bobber and weights)

3. Do you know how much his license cost? Why did he need one? Where did he buy it?

4. Does the law say how many fish he can catch? (6 walleye, 3 northern, 15 crappies, 15 sunfish. 50 bullhead, no limit for perch)

5. Let's find some lakes on the map. Is it only people in Minnesota who like to fish?

6. Do you think fishing is better on opening day than any other day?

7. It really would have been fun to go along. What could we do instead?

A POEM FOR LISTENING AND DRAMATIZING

The poem, "February," has three distinct moods. The teacher's voice portrays these feelings as he reads the poem to the class. A first direction for listening might be to enjoy a poem about the shortest month in the year. Before a second reading the teacher might say, "This time listen for days that are special." Before reading it a third time, children may be directed to decide what they feel like doing with their hands, feet or bodies.

FEBRUARY

I'm not just February
With winds that blow
Whooo-- who -----oo
And blustering snow.

I'm Washington and Lincoln too
Who kept our country's flag for you.

I'm valentine of airy grace
With golden hearts and fringe of lace.

So I'm not just February
With winds that blow
Whoo-- who -----oo
And blustering snow.

Author Unknown

As the teacher reads the poem again, children pantomime the strong wind, march with a flag, and move with graceful fairy-like movements.

TEACHING PROCEDURES

We Make Our Plans (Continued)

(Let's pretend we are going fishing. We can make boats with blocks. What will we use for fish? What will we use for poles? We could make paper or cardboard fish. We can make poles out of sticks and use string for line. Real fish hooks are too dangerous for play. What can we substitute for hooks? We can use safety pins, open, when fishing and closed, when not in use.)

WE WORK OUT OUR PLANS

The fishing project will be contagious. Each child will want to make several fish, saw the poles, attach string and safety pins. Number concepts will enter in when children decide how many are going fishing, how many can ride in a boat and how many boats will be needed. Perhaps some will fish from the dock.

Planning continues as needs arise. Both oars and anchors are a necessity. Someone will surely ask, "How about lunch?" Perhaps the next day each child can bring a sandwich and have lunch in the boats.

It will be necessary for all the fishermen to make an imaginary trip to the garden to dig for worms.

To actually forget one is a kindergarten child, and play the role of the fisherman, will be the ultimate goal.

To recapture interest and correlate with the over-all school program, stories, songs, science lessons and films are appropriate.

FURTHER SUGGESTIONS AND EXAMPLES

FOR THINKING ABOUT AND FEELING

Materials used in creative dramatics must have action. Try these for thinking about, for feeling and for fun.

Enjoy a picnic until a swarm of bees invades your table.

Lumber along like heavy, proud elephants.

March like soldiers who keep time to beating drums.

Dig for buried treasure with make-believe shovels.

Imitate an express train climbing a mountain.

Walk softly like a kitten.

Gnaw trees like "Billy Beaver."

Kick a football; make a touchtown.

Rope a steer with a lariat.

Pick a dandelion seed globe; make secret wishes come true.

Create from ideas expressed in verse:

Lois Lenski's, "People"

Rachel Field's, "Animal Store"

Carl Sandburg's, "Fog"

Robert Lewis Stevenson's, "Wind"

Mother Goose jingles: "Hickory Dickory Dock"
"Little Miss Muffet"
"Humpty Dumpty"
"Jack Be Nimble."

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Work Out Our Plans (Continued)

Stories: (See column 2)

Songs: "If I had a Little Boat"
"Two Little Fish That Lived in the Sea"

Rhythm: Rowing the boat

Safety: Rules for boat passengers

1. Always wear life belts.
2. Never stand up in the boat when on the lake.
3. Do not over-crowd the boat.
4. Do not change seats.
5. Keep fishing tackle and hooks in the tackle box.
6. If the boat should tip, hang on to the sides until help comes.

Science: Fish have fins and a tail to help in steering; bodies are covered with scales; they breathe through gills; they lay eggs. Many other animals live under water. Water has oxygen in it.

Films: "Life In An Aquarium"
"Sunfish"
"Wonders In The Stream"

WE LOOK AT OUR WORK

Was there evidence of fun? Was there an opportunity for the teacher to praise? Were children eager to play the experience over again? Did they remain in character?

Dramatize Stories From Literature:

"Millions of Cats"

"The Bremen Town Musicians"

"A Tailor and A Bear"

"Country Mouse and City Mouse"

"The Boy Who Cried Wolf"

"The Princess Who Never Laughed"

"Rumplestiltskin"

"The Shoemaker and the Elves"

"The Half Chick"

C H O R A L R E A D I N G

Poetry for children is meant to be recited aloud and fortunate, indeed, are the youngsters whose teacher makes poetry a part of everyday living in the classroom. Poems with literary quality, poems that capture one's imagination, poems with bright colors and exact sounds, poems for moments of relaxation and poems that catch the mood of the moment, should be chosen to kindle the interests of children in this art form.

Although both prose and poetry have a significant place in the materials used successfully in choral reading, it is through poetry that young children are first exposed to this delightful experience. The Mother Goose rhymes said in unison are a simple and informal beginning step. Later, children join their teacher in the refrain of a familiar selection, in adding rhyming words or with a spontaneous response by saying a part with which they are familiar. At first, there is little emphasis on phrasing, breathing and expression. The goal is merely a warm enjoyment of poetry and an eagerness to learn to express it effectively.

Choral reading is a speech experience. Although primary children are not confronted with terminology, such as, articulation, enunciation and diction, the teacher chooses selections which extend these requisites. Again, the teacher is a model and greatly concerned with voice quality, timing, sense of rhythm, facial expression, enthusiasm and imagination. The teacher may choose "Hey Diddle Diddle" and "Hickory, Dickory Dock" to give consonant emphasis or Robert Frost's, "Dust of Snow" and Elizabeth Coatsworth's, "The Kangaroo" for training in sounding the vowels. The inattentive and the timid children, who are not comfortable as individuals before a group, will enjoy and gain confidence when the entire class strives together in preparing a selection for choral reading.

After enjoying poetry by unison reading and refrain reading, the teacher may choose a selection which encourages antiphonal reading. This dramatizes a poem that contains dialogue, questions and answers, or other forms of contrast. The girls might question, "Pussy cat, pussy cat, where have you been?" The boys respond with "I've been to London to visit the queen." The girls continue their inquiry, "Pussy cat, pussy cat, what did you do there? The boys reply, "I frightened a little mouse under her chair." As children gain experience, they will enjoy helping classify the voices into high, medium and low catagories. Certain poems will be done most effectively by including solo parts. This requires attentive listening so as to speak the response promptly. In fact, the soloist should begin when his predecessor speaks the last word of his line.

The selection of appropriate material for choral reading rests largely with the teacher. It would be unfair to children and to poetry to say, "these are third grade poems" and "these are sixth grade poems." Rather than graded lists, every classroom should have several excellent anthologies of poetry as well as many volumes by individual authors. Perceptive teachers know the appeal poetry has for children. Leland B. Jacobs, in an article, "Making Poetry Live With Children"[1] suggests the following poets with whom children should have the opportunity to get acquainted.

Dorothy Aldis
Mary Austin
Harry Behn
Rosemary & Stephen Benét
William Blake
Margaret Wise Brown
Lewis Carroll
Marchette Chute
John Ciardi
Elizabeth Coatsworth
Walter De La Mare
Paul Lawrence Dunbar
Ivy O. Eastwick
Eleanor Farjeon
Eugene Field
Rachel Field
Aileen Fisher
Frances Frost
Rose Fyleman
Edward Lear
Vachel Lindsay
Myra Cohn Livingston
A.A. Milne
Laura E. Richards
James Whitcomb Riley
Elizabeth Madox Roberts
Christina Rossetti
Carl Sandburg
Robert Louis Stevenson
James S. Tippett
Winifred Welles
Annette Wynne

SKILLS WHICH NEED TO BE DEVELOPED IN CHORAL READING

ABILITY TO:

1. Interpret the thoughts and feelings expressed by the author.
2. Work with others to obtain desired effects.
3. Keep voices warm, rich, light and flexible, but never loud.
4. Pronounce and enunciate words clearly and accurately.
5. Illuminate poetry.

[1] Leland B. Jacobs. "Making Poetry Live With Children." Literature With Children. Bulletin No. 3-A, Association for Childhood Education International, Washington, D.C., 1962.

C H O R A L R E A D I N G

TEACHING PROCEDURES

We Make Our Plans

When our group sings songs together we have a singing choir. What would we call ourselves when we speak a poem together? (Speaking choir)

I know a poem that a speaking choir would like to say. It is about an important object in our room. No, not really a piece of furniture. It is the object that tells us when to work and when to play. Listen:

THE CLOCK

All: Tick, tock, tick, tock,
Merrily sings the clock.

Group 1: It's time for work,
It's time for play,

Group 2: And so it sings
Through all the day.

All: Tick, tock, tick, tock,
Merrily sings the clock.

--Author Unknown

(The teacher gives the poem several times. Children join in on the first two and last two lines.) Let's think how we could say the poem like a speaking choir.

WE CARRY OUT OUR WORK

A speaking choir works like a team. Everybody participates. No one's voice is lazy.

FURTHER SUGGESTIONS AND EXAMPLES

SOURCES OF GOOD LITERATURE FOR CHORAL READING

Arbuthnot, May Hill. Anthology of Children's Literature. Chicago: Scott, Foresman and Co., 1961.

Arbuthnot, May Hill. Time for Poetry. Chicago: Scott, Foresman and Co., 1961.

Association for Childhood Education. Sung Under the Silver Umbrella. New York: Macmillan Co., 1962.

Association for Childhood Education. Sung Under the Green Umbrella. New York: Macmillan Co., 1935.

Brewton, John E. Under the Tent of the Sky. New York: Macmillan Co., 1937.

Brown, Helen A. and Heltman J. Read Together Poems. (K, 1,2) (3-8) New York: Harper and Row, 1961.

Child Study Association of America. Read to me Storybook. New York: Thomas Y. Crowell Co., 1947.

Ferris, Helen. Favorite Poems Old and New. Garden City, New York: Doubleday, 1957.

Johnson, Edna and Scott, Carrie E. Anthology of Children's Literature. Boston: Houghton Mifflin Co., 1960.

Milne A. A. When We Were Very Young. New York: E.P. Dutton and Co., Inc., 1961.

Peterson, Isabel J. First Book of Poetry. New York: Franklin Watts, 1954.

Olgilvie, Mardel. Speech in the Elementary School. New York: McGraw-Hill Co., Inc., 1954. Lists 32 poems suitable for choral speaking in the lower grades.

TEACHING PROCEDURES

We Carry Out Our Plans (Continued)

What word tells us how the clock sings? Merrily
Say it again--light and dancing. Merrily

What kind of voices should we use for "tick tock"?
(Soft and clear)

Should we speak rapidly? No, rhythmically.

I'll say the poem again. You join me if you can. Think how we should divide it. Should the girls say a part when the boys listen and the boys say a part when the girls listen?

(Suggestions are given. Perhaps the divisions will be as outlined on the previous page. Perhaps a group will say "tick tock tick tock" all through the poem.)

WE LOOK AT OUR WORK

1. Did you keep your voice as soft as snowflakes?
2. Did you open your mouth to say the words clearly?
3. Did you listen carefully for your turn to join in?
4. Is the tape recording pleasing to our ears?
5. Did we keep the poem gay?

FURTHER SUGGESTIONS AND EXAMPLES

Sources of Good Literature (Continued)

Pratt, Meighen, DeLancey, Iverson. Prose and Poetry Series. New York: Random House, 1960.

Provensen, Alice and Martin. The Golden Mother Goose Book. New York: Simon and Schuster, N.D.

Sechrist, Elizabeth Hough. One Thousand Poems for Children. Philadelphia: Macrae-Smith Company, 1946.

Stevenson, Robert Louis. A Child's Garden of Verses. New York: E. P. Dutton and Co., Inc., N.D.

Untermeyer, Louis. The Golden Treasury of Poetry. New York: Golden Press, 1959.

Werner, Jane. The Golden Book of Poetry. New York: Golden Press, 1947.

I N T E R V I E W I N G

Reaching out into the community--perhaps through the medium of interviewing--to observe and meet people, is one way the activities of a school day are enriched and varied. Conducting interviews with community helpers is more than a method of gaining information. It provides children with an opportunity to ask questions. What better way is there to stimulate intellectual curiosity and to obtain "raw materials" for thinking?

The authorities of developing language skills suggest that, beginning as early as the fourth grade, the teacher should stress the importance of the interview and the abilities necessary for this activity.[1] However, there is evidence that this useful technique is being used extensively in the primary grades with some degree of effectiveness.

The interview in the primary grades is often handled by inviting a guest to come to the classroom. A farmer, a policeman, a storekeeper, a librarian, a visitor from another country or a parent can contribute information on a specific subject being studied. In preparation for the interview the teacher and pupils determine information needed and plan some important direct questions. Generally, children in the primary grades will ask questions spontaneously, but some planning is necessary in order that there be evidence of critical thinking.

Another functional activity from which skillful questioning, thoughtful listening and social courtesies can be developed, is by a planned class excursion. The person interviewed is the "guide" who directs the group through the farm buildings, the fire station, the police station or the television studio. When the teacher has visited the place prior to the class trip, the proposed learning activities can better be outlined. Each child should have something to look for as his sole responsibility. He will then better enjoy and benefit from the whole trip, but listen more intently for the part he is expected to bring back for the culminating discussion. If the guide has not clarified a point of information, the child must question, without delay, in order that he be able to fulfill his responsibility.

[1] Harry A. Greene and Walter T. Petty. Developing Language Skills in the Elementary School. Boston: Allyn and Bacon, Inc., 1959, p. 92.

SKILLS WHICH NEED TO BE DEVELOPED IN INTERVIEWING

ABILITY TO:

1. Formulate important questions and state them clearly and concisely.

2. Be a thoughtful listener:

   to quote accurately the information gained so as not to repeat questions asked by others

3. Practice courtesy at all times:

   to make a tactful and pleasing introduction

   to politely take turns when commenting or questioning

   to speak distinctly so all may hear every question asked

   to show appreciation to the guest or guide

I N T E R V I E W I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE MAKE OUR PLANS

A GUEST CLOWN

Youngsters and adults alike are fascinated by the antics of clowns in the circus parade. When the Shrine Circus visits the city in March, the teacher may choose to plan a language lesson in an area which needs no further motivation. Clowns by Douglas Newton and The True Book of the Circus by Mabel Harmer will be favorites. But a clown is more than a story-book character. To help small children understand he is a real person in costume, invite a clown to the classroom for an interview.

Children can help plan questions to ask. They decide who will ask them and if any kind of a record will be kept. Some of their thoughts may be phrased as follows:

1. How did you learn to be a clown?
2. Does someone give you an assignment, or do you plan a funny act yourself?
3. Are you a busy clown? Where do you work when you are not in a parade?
4. Do you have more than one costume? Where did you get your suit? Was it expensive?
5. Do you have many clown friends?
6. Is clowning all for fun?

AN INTERVIEW WITH THE NEIGHBORHOOD MAILMAN

Looking forward to Valentine's Day in the kindergarten sparked an interest in receiving and sending mail. The children built a post office out of large blocks. Each day they took turns being clerks behind the windows or customers out in front. They made stamps, canceled stamps, mailed letters and used play money in the cash register. Stories, poems, songs and finger plays strengthened the dramatic play.

Because there were some unanswered questions during the discussion, someone suggested that Mailman Sy would know. The principal consented to invite him some day when he brought the school mail. An appointment was made and the children eagerly looked forward to his coming.

On the given morning Mailman Sy appeared in full mailman uniform with mail sack at his side. The teacher introduced him to the class. Questions brought to mind through earlier discussions were asked.

1. Do you know the names of all the people on your route?
2. Did you have to go to school to become a mailman?
3. What are the storage boxes on the corners used for?
4. How far do you walk on your route? Do all mailmen have the same number of blocks to walk?
5. Who delivers the larger packages?
6. Do you have many postage due letters?

TEACHING PROCEDURES

WE WORK OUT OUR PLANS

The clown should arrive in his street clothes and be introduced to the class. After a friendly question and answer conversation, he will sit down in front of his mirror to paint his face as the children watch. He will put on his costume and proceed with his entertaining act. He may choose to paint a clown face on one of the group.

WE LOOK AT OUR WORK

1. Was having a clown as a guest a pleasant or a frightening experience?
2. Compare the man in his street clothes to himself in his clown costume.
3. Did we ask good questions?
4. Show you were a good listener by telling something special you learned from his visit.
5. Were we courteous to our guest?

FURTHER SUGGESTIONS AND EXAMPLES

An Interview with the Neighborhood Mailman (Continued)

7. Do letters get left at the wrong houses sometimes?
8. Do you have a favorite season of the year?

The children thanked mailman Sy for coming. It seemed that he enjoyed the interview too.

Kindergarten

T E L E P H O N I N G

When Herman and Nina Schneider wrote the first edition of Your Telephone and How it Works,[1] they dedicated it to their children, who sometimes let them use the telephone. Ten years later, when the second edition of the book was published, they had put in a separate phone for their children. Additional changes between 1952-1962 included new ways of handling long distance calls and the use of earth satellites for transmitting telephone communications.

Let us consider a phase of telephoning which does not change with the passing of time. It concerns the placing and receiving of calls correctly and courteously. From 1876 when Alexander Graham Bell invented the telephone until the end of time it will always be desirable that children learn the correct use of the telephone and appreciate the type of personality which they project to the listener by intelligent, clear, direct and courteous speech.

Because telephoning is not an experience common to school life, it is difficult to make its study functional in the classroom. However, through planned vicarious telephone activities, children become familiar with the proper way to speak, listen and relay information. The final evaluation is not in an imaginary situation, but in the conversation which results when the home telephone rings.

The word telephone comes from the Greek and means "to hear from afar." This fascinating instrument which transmits one's voice electrically is a doorway to the rest of the world in an emergency, as welcome convenience or just for fun. To understand its science, to use it effectively and to appreciate the service should all be emphasized in the telephone unit.

1. Schneider, Herman and Nina, Your Telephone and How it Works. New York: McGraw-Hill Book Company, Inc., 1962.

SKILLS WHICH NEED TO BE DEVELOPED IN TELEPHONING

ABILITY TO:

1. Formulate a message, inquiry or order as concisely as possible before placing the call.
2. Identify the speaker distinctly and courteously when making or receiving the call.
3. Explain clearly and courteously the purpose for which the call is made.
4. Be friendly and gracious as if one were speaking to the person face-to-face.
5. Recognize a convenient time to place a call.
6. Be considerate of others on a party line.
7. Recognize the need of seeking permission to use another person's telephone.
8. Allow the person who made the call to close the conversation.
9. Speak distinctly with a well-modulated tone of voice, with brevity and pointedness.
10. Handle the phone, dial correctly and use a directory if necessary.

T E L E P H O N I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE MAKE OUR PLANS

Conversation:

Can you remember when you made your first telephone call? At what age were you permitted to answer the phone? Were you fascinated to hear a voice coming from the receiver?

With a telephone you can talk to somebody next door, in another city or on another continent. Let's make a list of all the ways a family uses the telephone. (Children's many enumerations will very likely fall into four categories.)

1. Friendly calls
2. Business calls
3. Emergency calls
4. Long distance calls

Since you have used the telephone from an early age, is there any need for us to study it? What do we want to know? (Children state questions in their words.)

1. How close to your face should you hold the mouthpiece?
2. When should we dial the letter "O" and the numeral "0" the letter "1" and the numeral "1" (one)?
3. What do the different telephone sounds mean?
4. How can we locate a number we do not know?
5. What is the most polite way to answer the telephone?
6. What would you say if the call is for a person who is at home? Who is not at home?
7. What emergency numbers should we have listed near the telephone?

The Northwestern Bell Telephone Company provides some very excellent teaching aids to strengthen the skills needed in this phase of communication. These will be especially valuable beginning at the third grade level. They may be procured through the Public Information Counselor of Northwestern Bell Telephone Company by calling 334-5466. The program includes:

1. Filmstrip: "How We Use the Telephone"
2. Student Booklet: "The Telephone and How We Use It"
3. Blue Book of Telephone Numbers
4. Practice Telephone Equipment
5. Telephone Directories
6. Film: "Adventure in Telezonia"
7. Teacher's Guide

TELEPHONING

TEACHING PROCEDURES

WE CARRY OUT OUR PLANS (Material for several lessons)

The film, Adventures in Telezonia, would be appropriate at this time. It is available from the Northwestern Bell Telephone Company or the St. Paul School's Audio-Visual Department.

Handling the Telephone

What do we need to know about handling our telephone?

A child may demonstrate and explain. The mouthpiece should be held directly in front of the lips and about an inch away. The receiver should be held against the ear.

Why is it important to replace the receiver carefully and in the proper position?

Correct Dialing

Study the face of the dial. Practice dialing numbers such as 698-5301 and 699-2101 to distinguish between numerals and letters O and 1. Hang up for a few seconds in case of an error.

Steps in dialing:

1. Pick up the receiver, hold it to your ear, and listen for the dial tone.
2. Bring the finger wheel all the way to the finger stop.
3. Remove finger and allow dial to return to position before dialing the next number.
4. Never play with the dial wheel.

FURTHER SUGGESTIONS AND EXAMPLES

DISCUSSION QUESTIONS

1. Do all telephones need wires?
   Find out more about the traveling telephones in police cars and taxicabs.
2. Why don't we see telephone lines in the city as we do in the country?
3. How does the weather affect the work of the telephone repairman?
4. Do you anticipate a future telephone with a TV screen in order that you might see the person with whom you speak?
5. Why do we still use the telegraph when it is so convenient to make a telephone call?

T E L E P H O N I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Practice:

Have several children dial their own telephone numbers. Record the number on a piece of paper before dialing.

Telephone Signals

What important telephone sounds do we need to know?

If the equipment from the telephone company is used, these sounds can be demonstrated on the control panel.

Dial tone--steady hummings
Ringing signal--brr, brr
Busy signal--buzz, buzz

Allow time for answering; about one minute or 10 rings.

Using the Directory

Where can we locate a telephone number which we do not know? (Information 113, telephone directory)

Practice finding the number of your dentist, your friends, your public library. Note alphabetical listing according to last name. Discuss need for first name, initials and address.

Third grade children could make a class telephone directory. Each child writes his class directory alphabetically arranged. Some names will be alphabetized through the third letter. Choose a child to call the letters of the alphabet and each child will step into line when the letter of the last name is called. The teacher or a child should write their names and telephone numbers, in order, on the chalkboard.

TO READ AND ENJOY

Wires Up! by Ruth Tooze is an everyday adventure story about communications and a family hobby, bird watching. The father's job necessitates travel, but he keeps in touch with home via telephone. Wires Up! is available in the Children's Room of the Public Library. It is suitable for grades 2-4.

The following poem, by Laura E. Richards, is published in Tirra Lirra, Little Brown and Company, 1955. This is a worthwhile publication for the storyteller to own.

ELETELEPHONY

Once there was an elephant,
Who tried to use the telephant--
No! no! I mean an elephone
Who tried to use the telephone--
(Dear me! I am not certain quite
That even now I've got it right.)

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee--
(I fear I'd better drop the song
Of elephop and telephong!

TEACHING PROCEDURES

Using the Directory (Continued)

List emergency call numbers on the front page of the children's directory. These telephone numbers should include police, fire department, a neighbor, father's business, mother's (when away from home), doctor and telephone operator.

Making Telephone Calls

Practice telephone etiquette by making imaginary calls.

1. Call a neighbor to indicate you are alone and need help.
2. Call your aunt to thank her for a gift.
3. Call the library to ask about the time of their puppet play.

The class watches and listens to note whether the participants follow the guides for correct and courteous telephoning.

1. Be sure to have the correct number. Apologize if you reach the wrong number.
2. Have nothing in your mouth when speaking.
3. Identify yourself.
4. Speak clearly and directly into the mouthpiece.
5. Be natural and polite.
6. Be a good listener.
7. Be brief.
8. Replace the receiver gently and securely.

FURTHER SUGGESTIONS AND EXAMPLES

A MODEL COURTEOUS CONVERSATION

Mary telephones to Susan to invite her to a birthday party:

"Taylor's residence, John speaking."

"My name is Mary Brown. May I speak with Susan?"

"Yes, I'll call Susan."

"Thank you."

"You are welcome."

"Hello, Mary. This is Susan."

"Hello, Susan. I would like to have you come to my birthday party next Saturday at four o'clock."

"Please wait a minute, Mary, while I ask my mother."

"Mother said I may go, and I'm so happy. Thank you, Mary."

"I'm glad you are coming, Susan. Goodby."

Grade 3

T E L E P H O N I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Using a Party Line

What is a party line? How can you be a good party line neighbor?

1. Hang up promptly for another person's emergency call.
2. Hang up quietly and quickly when you hear someone talking on the line.
3. Limit you conversations to a few minutes.

Practice:

Plan a conversation between two children and have a third child (a party line neighbor) ask for the line to call a doctor.

Dramatize making a call. You hear someone talking on the line. Hang up quickly and quietly.

Taking Telephone Messages for Others

It is a big responsibility to take telephone messages for others. How would you proceed?

Answer promptly. Listen carefully. Be courteous.

If the person is not at home, write the message carefully on a paper and repeat it to the caller to be certain it is correct. Write the caller's name, telephone number and time of call, as well as the message.

Practice:

Three students dramatize a call for a person who is at home. ("Please wait. I'll call Mother.")

TELEPHONE SCIENCE

A String and Can Telephone

You will need two clean tin cans and about four yards of grocery store string. Make one tiny hole in the center bottom of each can. Put the ends of the string through the holes and tie knots in the ends of the string. Rub wax on the string. (This is not needed if linen thread is available.) Pull the string tight. With the can as a mouthpiece, the speaker sends sound waves into the air. He causes the bottom of the can to move back and forth very fast. The string also vibrates and causes the receiver's can to vibrate. It is fascinating to experience this movement of sound waves.

Discussion:

How does the transmission of sound in the string telephone differ from the transmission of electricity in a real telephone?

(Telephone wires carry moving electrons which are jiggled by the sound of the speaker's voice. The receiver changes the electron jiggles back into the sound of the speaker's voice.)

TEACHING PROCEDURES

Practice (Continued)

Two students dramatize a call for a person who is not at home. ("Father is not at home, may I take the message?")

Making an Emergency Call

Children should be advised to discuss emergency calls with their parents and to follow these suggestions.

1. Know the correct number to call.
2. Be calm and speak slowly and clearly.
3. Give your name, address and telephone number.
4. State your message so that the party called will be able to help you. Listen carefully to his advice.

Analyze the following call:

A child reports a fire in the garage. He dials 224-7371 and says, "This is Tom Smith at 1230 Lincoln Avenue. Our garage is on fire. My telephone number is 698-3211."

Discuss other emergencies that might occur. Practice making emergency calls.

WE LOOK AT OUR WORK

1. Evaluate the practice demonstrations. Are the guidelines for correct and courteous telephoning observed?
2. Answer the seven questions listed under We Make Our Plans.
3. Place emphasis on continuous alertness to proper telephoning etiquette in the home.

FURTHER SUGGESTIONS AND EXAMPLES

A VOICE WITH EXPRESSION

Although the caller cannot see the person he telephones, the voice which he hears, gives a mental picture of the one to whom he is speaking.

Is the voice confident or like a limp handshake?

Is it a pleasant voice with expression?

Are the words spoken with a smile?

Is he thrilled that you called, or are you wasting his time?

Does the voice suggest enthusiasm or discouragement?

Say "hello" in different tones. Pretend you are tired and discouraged, then pleased. How does it sound if you are cross, shy, thrilled?

Put expression into your voice as you say the following:

1. There are two cardinals at the feeding station.
2. I'd like to visit the telephone company.
3. Our telephone is out of order.
4. Pardon me. I must have made an error in dialing.
5. The sparrows are having a "convention" on the telephone wires.

CULTIVATING THE SOCIAL CONVENTIONS

"Train up a child in the way he should go; and when he is old, he will not depart from it." These meaningful words found in the twenty-second chapter of Proverbs are tremendously significant to every parent and teacher. Does the builder erect the penthouse before he has constructed a secure foundation for the building? Plans for the sturdy foundation are fulfilled first. Parents and teachers must start at an early age to lay the foundation for good manners. An adult will not wait for his turn at a busy counter or in congested traffic if rules for taking turns were not a part of the foundation in his youth.

What are good manners? They are obedience, respect and consideration for others. Atrocious manners could accurately be defined as a lack of consideration for others. Above all the noise and confusion of modern life, manners help children sort out rules for living. Knowing the correct way things are done makes for a sense of security and orderliness. The teaching of good manners must begin when children are very young.

It is quite well accepted that in kindergarten and first grade language is a part of every activity in which the child engages. Only infrequently is it afforded a separate period. Cultivating social conventions will also be incidental during an entire school day. However, as a teacher analyzes the needs of his group and senses a weakness in a particular social courtesy, it will be worthwhile to take the time to give it emphasis in a specially planned lesson. Spontaneity and sincerity must be foremost goals as the skills are developed.

SKILLS WHICH NEED TO BE DEVELOPED IN CULTIVATING SOCIAL CONVENTIONS

ABILITY TO:

1. Extend a greeting naturally and with sincerity.
2. Wait one's turn to speak or perform.
3. Listen to directions and obey them.
4. Answer politely when spoken to with a yes, no, or what did you say.
5. Express enjoyment and appreciation for another's kindness or gift.
6. Accept one's share of responsibility.
7. Be gracious in giving and accepting compliments.
8. Distinguish between right and wrong rather than to follow the crowd.
9. Be pleasant, eager to try and cooperative.
10. Introduce a member of the family to the teacher and the class, as well as a classmate to members of the family.
11. Develop a desire to think of others first and oneself last.

CULTIVATING SOCIAL CONVENTIONS

TEACHING PROCEDURES

WE MAKE OUR PLANS

Each morning when you get up, you may take notice of the weather. As you look out of your window, you notice whether it is sunny and bright or if it is dark and gloomy. Sometimes the sky changes during the day. Our schoolroom is very often like the sky. Has the sun been shining in our room today?

> I saw the sun shining when Sue picked up scraps of paper in the aisle that someone else had carelessly dropped.
>
> John came in with a smile, greeted the teacher and several classmates with a good morning greeting that made us feel he was so happy to be here.
>
> I heard Kathy tell Amy that she liked her sweater. That was a nice compliment. Amy said, "Thank you."

Teacher and children continue to converse about the courteous happenings in the room. As time goes on, the conversation will dwell on the unacceptable--the dark and gloomy incidents. When discussing the cloudy events, the teacher will guide children to mention the occurrence without the child's name. For example, "A girl in our room who played with a puzzle did not return it to its proper place." "A boy put on his cap before he got to the door."

Let us keep looking for things that make the sun shine in our room. Tell the class about it when we have our talking time. I do hope there will be lots of sunshine to report.

(Acceptable courteous gestures may be listed on a chart in the upper primary grades.)

FURTHER SUGGESTIONS AND EXAMPLES

A BOOK TO SHARE

Manners Can Be Fun by Munro Leaf suggests the proper way to behave at home and in public. His straight-to-the-point advice and his funny pictures help children to see the reason for good manners. The publisher is J.B. Lippincott Company, New York, 1958.

COURTESY TO THE SUBSTITUTE TEACHER

Perhaps the best evaluation of children's knowledge and performance of social courtesies takes place on the day a substitute teacher is called. Do they treat him as a welcome guest? Will someone offer to hang up his coat? Will everyone work hard to cooperate?

> A good thing to remember
> A better thing to do
> Work with the construction gang
> Not with the wrecking crew.

A VERSE FOR PLEASE AND THANK YOU

> Hearts, like doors, will open with ease
> With very, very little keys,
> And don't forget that two of these
> Are "thank you, sir" and "if you please."

VALENTINES FOR EVERY DAY

> It's easy to do them;
> There's no need to glue them,
> Or fiddle with scissors and lace.
> And what a nice greeting
> For those you'll be meeting,
> With big hearty smiles on your face!
>
> Ida M. Pardue

CULTIVATING SOCIAL CONVENTIONS

TEACHING PROCEDURES

WE WORK OUT OUR PLANS

During the conversational time children report in a planned sentence what they have seen or heard that was courteous; that brought a ray of sunshine to the room.

"If you look for lovely things
Lovely things you'll find . . ."

The teacher elaborates on certain comments, for example, he will have several children practice saying "Good morning" with enthusiasm. Some reports will prompt a re-creating of the scene. "Mary, show us how you served at the tea party."

Vary the approach by having children look for sunshine at home, on the bus, on the way to school and in the halls. "What happened at the dinner table that could be called a courteous gesture?" "Was an older child courteous to you?" "What did you say?"

Some day talk only about, "How I showed my appreciation."

WE LOOK AT OUR WORK

Through this positive approach to good manners, children are being encouraged to learn correct etiquette as well as to feel comfortable in giving a particular response because it is repeated often.

The entire lesson is really an evaluation of the day's courteous or discourteous proceedings. The teacher has a special opportunity to help a shy child shine before the group as honest appraisals come to light.

The goal should always be to have more sunshine than clouds. Children can help to decide if this is a characteristic of talking time.

FURTHER SUGGESTIONS AND EXAMPLES

FOR PRACTICE AND DISCUSSION

The actions of the group will be the determining factor in choosing common courtesies which need emphasis. The following are suggestions.

1. Department store clerks often caution children not to touch articles on display. How old should a child be before he may handle the merchandise? (When he has money to purchase it.)

2. "A place for everything and everything in its place" is a golden rule to follow. Every member of the group is responsible for returning to its proper place the puzzles, toys, books, art materials or articles of personal clothing he has used.

3. When people pass through doors is it common for them to look if anyone else is following to pass through that same door? Two or three children could dramatize holding a door open so as not to unconsciously slam it in someone's face.

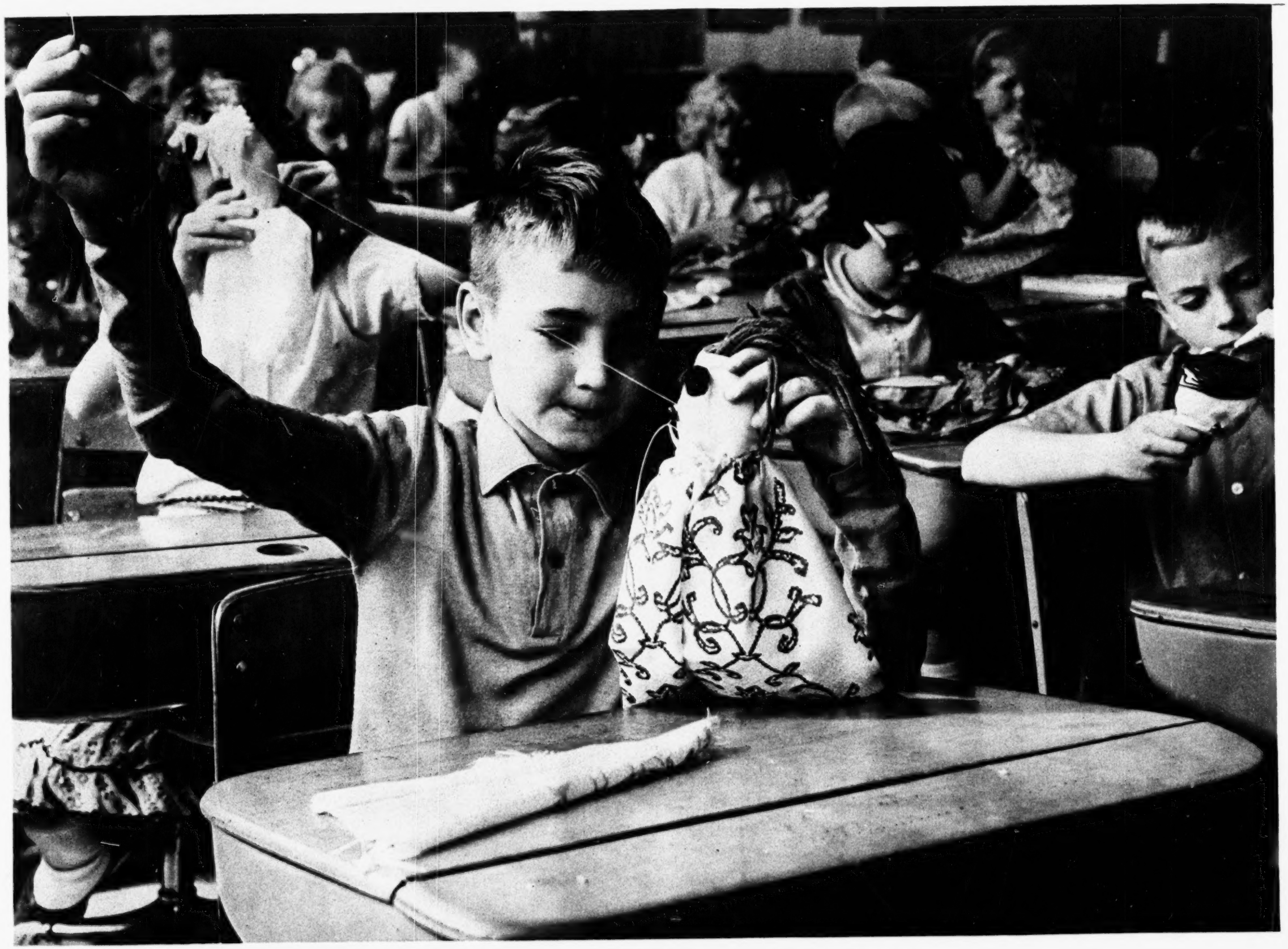
4. Children will enjoy taking the role of adults as they learn the courteous way to introduce parents to the teacher, classmates to parents and boys to girls. On an occasion when parents visit school, expect children to make the necessary introductions.

5. What is the courteous way to request permission?

6. What words are used to express an apology?

7. In what ways can the messenger who goes on errands for our room be courteous?

8. How do you respond when you are invited to a friend's house or to a party? Does the tone of your voice and the expression on your face, as well as your words, relate how you feel?



I think you're going to be a great actor.

C O N V E R S A T I O N

"Conversation is an art in which a man has all mankind for competitors."

Emerson

Considering all the occasions on which we communicate with others, we do so most frequently through conversation. Everyone, many times a day, exchanges thoughts or ideas with individuals and groups of people. As ideas are interchanged, the participants are really playing a game of mental handball. Each person should be equipped with several balls; that is, with many varied and interesting ideas. An extensive picture-building vocabulary and a pleasing well-modulated voice with clear diction are also essential bits of equipment. Daily practice strengthens the speaker's ability to hurl spoken words into any number of minds simultaneously. Practice will prove that conversation can be taught and caught.

Perhaps the teacher's first teaching technique would be to create a pleasant atmosphere in a room filled with things of interest for children. It is important that the child feel comfortable in the conversational group. It is equally important that there be something of interest to talk about. Building an attitude of willingness to participate is a skill emphasized incidentally throughout the day. A far reaching goal, beyond the practice sessions, is that the conversation be natural and spontaneous.

Although the elementary school may not produce polished conversationalists, emphasis on the specific skills, plus many opportunities to converse, will help children learn how to use this means of communication effectively.

SKILLS WHICH NEED TO BE DEVELOPED IN CONVERSATION

ABILITY TO:

1. Develop an attitude of willingness to participate in the conversation.

2. Choose subjects for conversation that are interesting and wholesome, avoiding gossip, the cynical and the vulgar.

3. Make conversation interesting, not only by choosing topics of interest and using colorful vocabulary, but also, by adding humor or pathos in the form of wholesome stories, anecdotes or witty sayings.

4. Be courteous to all individuals in the conversation, waiting until the person speaking has finished before making a contribution. Show fairness and respect in considering the views of others and show tact in expressing personal opinions.

5. Follow the thoughts expressed by the speaker and respond by asking questions, commenting on what was said or supplementing from one's own experience to the discussion of the topic.

6. Listen with interest and courteousness.

7. Keep to the subject being discussed.

8. Determine when the subject should be changed, and do so gracefully.

C O N V E R S A T I O N

TEACHING PROCEDURES

PLANNING TOGETHER

Conversation is a stimulating and educational way of having a good time. People tend to become lonely when they have no one with whom to share their thoughts. Have you ever found this to be true?

Everyone talks with others during the day. List some of the times boys and girls converse.

1. with friends before school starts
2. in connection with classroom activities
3. in the period designated for conversation
4. with the family at the dinner table

Are there some people to whom you really enjoy listening? Why are they more interesting than others?

1. what they have to say
2. how they say it

How could we all be more interesting speakers? Let's list some goals to work toward in becoming interesting conversationalists.

FURTHER SUGGESTIONS AND EXAMPLES

CLASS CONVERSATION FOLLOWS REPORTING

In connection with the study of Germany, a report on Handel was given. The reporter asked for comments, additions and criticisms.

First Classmate: I think you had a very good report. It sounded more like a conversation. I think you knew your report because you didn't read it.

Reporter: I am sorry that I forgot to include this point: Handel is considered the father of oratorios.

Second Classmate: I have an addition. Once when Händel was walking, he heard a bird sing. He listened and whistled the tune on the way home, and then wrote a piece about it.

Third Classmate: At the end, you kept saying Handel instead of Händel. Which is correct?

Reporter: The correct way is Händel. I keep forgetting.

Fourth Classmate: I want to make an addition. You said that Handel was not at home when Bach came to see him. I once heard that Handel didn't even want to associate with Bach.

Reporter: That might be true. Händel was not necessarily a church composer as was Bach.

Fifth Classmate: Was Handel married?

Reporter: I couldn't find anything about it. The reference books didn't say who his loves were.

Sixth Classmate: In your report, you were telling about the thunderstorm and other details. I think this was not necessary.

TEACHING PROCEDURES

GOALS FOR INTERESTING CONVERSATIONALISTS

1. Have something appropriate and interesting about which to talk.
2. Be enthusiastic, but speak in a clear, natural tone of voice.
3. Do your part, but remember to listen to others too.
4. Bring all people into the conversation.
5. Courteously ask questions and respond to other people's ideas.

Just what is an appropriate and interesting topic?

Conversational Ideas

1. humorous stories
2. personal experiences
3. current events
4. things of interest in the community
5. favorite books
6. television programs, plays, musicals and quiz shows
7. symphonies
8. art exhibits
9. trips and travels
10. a prominent person, an actor, an inventor or a statesman
11. hobbies
12. sports

FURTHER SUGGESTIONS AND EXAMPLES

Conversation (Continued)

Reporter: I did that to let you know that he tried so hard to create a real picture, like the stones in the drums.

Seventh Classmate: I think you had a very good report and I think you liked it.

Eighth Classmate: Aren't you going to play any of his music?

Reporter: Yes, but I wanted the comments first. I am going to play the chorus from the Messiah. It is the "Hallelujah Chorus".

Examine models of conversation from the language text, from reading stories and from library books.

Compare the two models following:

Model I (A Dull Conversation)

"My dear, isn't it cold?" said Mrs. Jones.
"Perfectly bitter!" answered Mrs. Headly.
"Terrible weather!" chimed in Mrs. Wilson.
"Of course, we usually do have a cold January," contributed Mrs. Jones.
"Yes, but I think it wasn't as cold last year, don't you?
"Well, I don't know. But five years ago it was certainly the coldest January I've ever known.
Mrs. Jones politely disagreed, holding out for three years ago, while Mrs. Headly was sure the coldest January was six years ago.

C O N V E R S A T I O N

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Are there certain topics which would be well to avoid in conversation?

Topics to Avoid

1. Complaints
2. Sickness and disease
3. Operations
4. Strong dislikes and resentments
5. Unfounded gossip
6. Unpleasant conditions

Just what do we mean when we say "Be courteous" in regard to a conversation? (See Skills.)

How is a conversation different from a discussion?

Both involve an exchange of ideas, but a discussion usually entails a problem. Just sharing vacation experiences or ideas acquired from television viewing is a conversation.

To answer the question "In what ways could you have fun in our city without spending much money?" you need to do some research and further investigating before the discussion. Talking about Mr. Wizard's science lesson which most of the class viewed on television would be conversational and much more spontaneous.

"Good talk is like scenery--continuous, yet constantly varying and full of the charm of novelty and surprise."

Randolph S. Sourne

Model I (Continued)

"Lot's of sickness going around now," Mrs. Wilson said.
"Well, I've been lucky so far," admitted Mrs. Jones,
"though I have a cold coming on me these last few days.
Instantly Mrs. Headly and Mrs. Wilson contributed their favorite remedies. The talk turned to illnesses in general.

Model II (An Interesting Conversation)

A discussion of the television presentation Bold Journey was the topic for conversation at the Burton's dinner table.

"I never realized that the Nile is 4,400 miles long," said Mrs. Burton.

"Those pictures certainly gave me a different idea of Africa," Mr. Burton remarked. "I always thought of it as all jungle."

"Oh, no," chimed in Kate, their ten year old daughter. "We're studying about Egypt in geography. From Biblical times those people have depended on the rise and fall of the river to keep their farms going. And now they're building dams to control the flow of water."

"We certainly can no longer call Africa the 'dark continent'," mentioned fourteen year old Peter.

"Have you noticed how many films we've seen centered around Nairobi? The game refuge in that area must be a choice spot for photographers." said Mr. Burton.

"The gazelles are my favorite. I guess it's because they look so graceful as they travel at lightning speed. I wonder, is this the only place in the world where gazelles are found?" inquired Kate.

TEACHING PROCEDURES

WORKING OUT OUR PLANS

In order to emphasize the first goal "have something appropriate and interesting about which to talk," direct children to gather conversational material and keep a notebook record. This might include material from any of the conversational ideas listed previously. The record should include:

1. humorous stories
2. quotations
3. vivid descriptive phrases
4. incongruities in newspaper headlines
5. interesting current events
6. miscellaneous items

Just because much conversing and discussing go on during a school day, we cannot count on the possibility that conversational skills will be developed, incidentally. It will be necessary to set up a formal situation and in each developmental lesson, to stress certain skills.

Divide the class into groups of four or six. Each group should plan a conversation. The five goals for interesting conversations should be followed. Interesting ideas from the notebook record should be incorporated.

Refer to samples from second column and the text.

EVALUATING OUR WORK

As various groups converse, help them to improve by finding answers to these questions:

1. What did you find most interesting as you listened to the groups's interchange of ideas?

FURTHER SUGGESTIONS AND EXAMPLES

Model II (Continued)

"I'm not sure, let us know, Kate, when you have checked the encyclopedia. I'm wondering if Bold Journey will ever have a film on the life of the Pygmies in the Congo," contributed Mrs. Burton.

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Choosing Meaningful Words

Make a note of new words heard in conversation or found in reading. Look up the pronunciation, the meaning and some synonyms for the new words. Make them part of your vocabulary.

Example: He walked nonchalantly into the room. (Non' shəl ntəly)--showing cool lack of concern.

Choose words from your reading to show that authors select exact words to express an exact meaning.

Examples: lightning speed — limped wearily
deafening noise — brother bellowed

Make a list of words which are used too often.

Examples: Invigorating or brisk weather is preferable to nice weather.

For the word said substitute demanded, lamented, replied, shouted, groaned, yelled, whispered, whined, squawked, etc.

TEACHING PROCEDURES

Evaluating Our Work (Continued)

2. What specific examples of courtesy were practiced?

3. Did members of the group show that they were interested in the subject and in their classmates' contributions?

4. Did everyone participate, both, in talking and in listening?

FURTHER SUGGESTIONS AND EXAMPLES

Choosing Meaningful Words (Continued)

Make lists of specific, descriptive adjectives which apply to a specific subject. Suggested subjects might include, mountains, seas, deserts, books, pictures, people and countries.

Example: Mountain

impassable	mysterious	steep
awe-inspiring	snow-capped	towering
impressive	rugged	grand
dignified	dome-shaped	broad

From a library book, choose a paragraph which makes the listeners see, hear, smell, taste or feel something. Read it to the class. Add the new words to your own vocabulary.

"The difference between the right word and the almost right word is the difference between lightning and the lightning bug."

Mark Twain

D I S C U S S I O N

Discussion is a way of exchanging ideas, facts and opinions. It is inherent in the many daily classroom experiences in which teachers and pupils plan together, solve problems and evaluate accomplishments. Through the process of discussion, teachers have their greatest opportunity to guide children in developing the ability to think. Rational thinking is considered by educational leaders to be the central purpose of education--education that trains for democratic living.

A good discussion lesson includes much more than the ability to regurgitate facts through rote memory. Through teacher-pupil planning there is a mutual understanding of the purpose of the lesson. There will be evidence of creativity and originality. Critical minds will question facts.

It is through the teacher's skillful questioning that clarifications are made and productive thinking stimulated. It is through the kinds of questions pupils ask that the evidence of good teaching is reflected. Richard L. Carner of the University of Miami suggests analyzing questions from the standpoint of three levels--<u>the concrete</u>, <u>the abstract</u> and <u>the creative</u>.[1]

Level I: The Concrete

The type of questions used at this level begin with where, what, who and when. The possible answers are specifically limited to place, fact, answer and time. Reading which is primarily concerned with following directions depends upon a concrete step-by-step comprehension of details. The learner's role is that of absorbing facts. While this type of questioning is at times legitimate, it must not be overemphasized. Unless evaluation, judgment and drawing conclusions are included, learning is focused within a very narrow context.

Level II: The Abstract

The questions designed to elicit abstract thinking should lead the pupils to explore the "hows" and "whys" of a problem as well as the "whats." How questions relate to specific facts and why questions force attention to cause and effect relationships. Questions which aid pupils in perceiving relationships between past and current events promote abstract thinking. Making inferences about an

[1] Carner, Richard L. "Levels of Questioning," Educational Journal, May, 1963, pp. 546-550.

author's purpose for writing and giving possible reasons why a particular situation exists, are examples of critical thinking at this level. Evaluating the validity of an argument or opinion presented, encourages reasoning and may necessitate comparisons with other sources of information. Being able to draw some sound conclusions through the use of the lesson facts and individual experience, definitely strengthens the learning experience.

Level III: The Creative

Inquiry at the creative level calls for an "open-end" type of question. Probing, which begins "What would happen if . . .," gives the pupil freedom to explore a variety of possible results. The expected answer could not actually be classified as right or wrong. However, this type of question stimulates creative thinking which lies at the heart of all scientific inquiry. It should be encouraged at every grade level.

In most group discussions, such as the readiness or motivation which precedes a lesson, the discussion following a study situation, or the discussion related to democratic living, the teacher will act as leader. Through skillful questioning he can stimulate, challenge and develop understanding of proper attitudes.

As children mature, there will be many situations in which they can assume leadership in discussion. At that point the leadership skills need to be taught and practiced. Such a situation might be the result of difficulties arising from social experiences. A hypothetical problem can be used in the language class to give practice in leadership skills. The class may formulate a guide which can be used whenever leadership is evaluated.

In all communication, ideas must take precedence over attention to skill teaching. A teacher must, therefore, be alert to introducing prescribed skills, gradually, as they are needed. A discussion which follows the study of a problem in science or social studies, requires the use of pertinent study skills so that contributions are exact, accurate and authentic. It may be necessary to review study skills or to learn new ones.

The panel discussion, more formal in presentation than group discussion, is a common means of reporting research based upon a problem or unit of study. A panel may be composed of five or six members, one of which will be the leader or moderator. The leader must introduce each member, who in turn, presents his information. Questions from the audience follow presentation of each member. The question period is directed by the moderator who calls upon one of the panel members to answer. At the conclusion of the question period, the leader summarizes the main points of the presentation, trying to resolve the problem to a mutually agreeable solution.

SKILLS WHICH NEED TO BE DEVELOPED IN DISCUSSION

LEADERSHIP SKILLS

1. State the problem clearly.
2. Question skillfully to draw out thinking and information.
3. Handle differences of opinion tactfully.
4. Summarize main points.

EXPRESSIONAL SKILLS

1. Contribute ideas which result from clear thinking and accurate observation.
2. Keep to the point at issue.
3. Express ideas in clear cut sentences.
4. Speak distinctly.
5. Enunciate precisely.
6. Use proper vocabulary and grammar.
7. Know of the value of exact, accurate, authentic information.

SOCIAL SKILLS

1. Listen thoughtfully and courteously.
2. Avoid monopolizing the discussion.
3. Take turns.
4. Feel responsible for contributing.
5. Cooperate in kindly, helpful criticism.

D I S C U S S I O N

TEACHING PROCEDURES

TO THINK ABOUT, BEFORE WE PLAN TOGETHER

These four words suggest lively, active participation.

1. discuss
2. argue
3. debate
4. dispute

Are they synonyms? Think about them. Use your dictionary.

PLANNING TOGETHER

Did you find the four words listed on the board to be similar or quite different? (Conclusions may bring forth definitions of each.)

1. In discussion, the purpose is to secure information, to arrive at a better understanding and to answer a problem.

2. In arguing, participants are defending a point as objections are presented. Through verbal attack, they hope to convince the listener.

3. A debate is a formal argument, usually on public questions, contested between two opposing groups.

4. Dispute implies argument in which there is a clash of opposing opinions often presented in an angry manner.

Does the dictionary list them as synonyms? (Yes, but each is defined so as not to mislead the reader.)

FURTHER SUGGESTIONS AND EXAMPLES

HISTORY OF THE WORD DISCUSSION

The word discussion is derived from the Latin language. Discuss is the past participle of discutere. (Dis [apart] + cutere [to shake, beat].)

The New English Dictionary on Historical Principles by Sir James Augustus Henry Murray, states that in 1340 discussion meant a shaking, an examination. (Example: Make dayly discussion of they conscyence.)

Later definitions state that discuss means to dash or shake to pieces, agitate, disperse, dispel, drive away, examination or investigation of a matter for or against--the ventilation of a question.

In 1789 it is defined as a disquisition in which a subject is treated from different sides. (Example: This discussion is the least satisfactory in the Dialogues of Plato.)

For the past century the word discussion has been used primarily to mean: consider, argue the pros and cons of, to discourse about something in order to arrive at the truth. (Example: The young man may get and give much good in discussion meetings.)

A DISCUSSION WITH PARENTS

Discuss with parents whether or not discussion is important in their lives. Find out how they used it in the course of one day.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

In the classroom we gain much of our information through discussion. Wouldn't it be interesting to know the history of the word?

Discussion occupies a key place in our working together everyday. We should aim to become skilled in carrying on a discussion. (Sometimes, the teacher will be the leader. Many times, individual students will serve as discussion leaders.)

Let us see if the authors of our language textbooks included this subject for our study. (Children check with the index and [or] the table of contents. References other than the one class textbook should be used.)

As you read sample discussions and the author's explanations, find out:

1. Just what is the responsibility of the discussion leader.
2. What is the responsibility of the class?
3. Make special note of the suggestions given which could be listed under the heading, "Courtesy in a Discussion."

WORKING OUT OUR PLANS

The teacher should lead the discussion of the problem.

HOW CAN WE TRAIN OURSELVES TO BE SKILLED IN CARRYING ON DISCUSSIONS?

SITUATIONS WHICH MAY BE USED TO DEVELOP SKILLS OF DISCUSSION

(Generally, the teacher will be the discussion leader.)

1. pupil-teacher planning for a unit or project
2. formulating a problem which will serve as a basis for study
3. planning a field trip or excursion
4. evaluating an activity or project
5. motivation or readiness period in reading, social studies or science
6. development of understanding in the teaching of a new concept
7. discussion following reading to develop comprehension skills
8. planning a party
9. social problems of the classroom, school or community, such as planning proper dress and etiquette for attendance at the opera

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Working Out Our Plans (Continued)

Know the Responsibilities of the Leader

The discussion leader must:

1. State the problem clearly.
2. Try to have all members participate.
3. Be courteous and tactful.
4. Summarize the main points.

Know the Responsibilities of the Class Members

Everyone should:

1. Thoroughly prepare through study and thinking--know as much as possible about the subject to be discussed.
2. Listen with mind, as well as, with ears.
3. Express ideas convincingly and in good sentences.

Practice Courtesy

1. Wait until the person speaking is through, before making a comment.
2. Be open minded, fair and respectful in considering the views of others.
3. Avoid repeating what others have said.
4. Keep to the subject. Be sure that what you have to say is contributing.
5. Encourage persons who have not participated to answer questions and to give their ideas.

TOPICS WHICH MAY BE USED TO DEVELOP SKILLS OF DISCUSSION

(A pupil who is thoroughly prepared may serve as the discussion leader.)

1. Should parents limit their children's television viewing?
2. What heroes should today's boys and girls emulate?
3. How can we share with our classmates the things which give us pleasure and satisfaction in our library reading?
4. Do the boys and girls of our school practice the rules of bicycle safety?
5. How can we make our room more attractive for the group conference meeting?
6. What are you doing to prove you can accept more responsibility?
7. Have you ever received a reward? Do you think boys and girls should ever turn down a reward? What is the history of the word "reward"?
8. Our parents sometimes say, "I'll send a penny postcard." Postcards need a four cent stamp. Just what is the history of a postage stamp? Is the post office overcharging or undercharging the public?
9. Our flag has fifty stars. Which particular star signifies Minnesota's becoming a state? What interesting facts can you find about the flag?

TEACHING PROCEDURES

Working Out Our Plans (Continued)

These are the goals we will keep in mind as we work to improve our discussions. Is there one, or more than one, that stands out as being more significant than any other? (All important, but number one under the responsibility of the class, "Prepare thoroughly" seems to be the backbone of a discussion.)

Choose a situation for the class to discuss. State it as a problem to be solved. Practice developing the discussion skills.

In subsequent class periods, have small groups discuss problems. The responsibility of the class is to listen thoughtfully in order to critically evaluate the presentation.

Occasionally, for variety, make use of the panel discussion. (See overview, page 85.)

EVALUATING OUR WORK

The criteria for judging performance should be formulated by the class. Such criteria can be printed and kept for future use.

An example of evaluative criteria from which to judge discussion might be:

1. Was the problem answered satisfactorily?
2. Did members keep to the point at issue?
3. Were ideas expressed clearly and correctly?
4. Was information accurate and authentic?

FURTHER SUGGESTIONS AND EXAMPLES

Topics--Skills of Discussion (Continued)

Would giving the pledge of allegiance twice during a school day make you more patriotic?

10. Take notice of the number of automobile accidents reported in one week. Discuss reasons for their occurrence. Are we a nation of careless people?

11. How should we choose our friends?

DISCUSS THE HISTORY OF WORDS (Use your dictionary)

Problem: Does knowing the history of words enrich our appreciation of language?

1. What is the origin of the word sandwich? Sandwich is said to be named after John Montagu, Earl of Sandwich, who once spent twenty-four hours at the gaming-table. His only refreshments were some slices of cold beef between pieces of toast.

   A former name for the Hawaiian Islands was Sandwich Islands.

2. Our language has taken words from the language of other countries.

   pianoforte--Italian
   (schole) school--Greek
   gypsy--Egyptian

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Evaluating Our Work (Continued)

Because any speaking situation calls for a listening situation, it is also advisable, to check habits of the listeners occasionally.

1. Did members listen thoughtfully and courteously?
2. Did they present worthwhile questions?
3. Did they co-operate with kindly, helpful criticism?
4. Did they feel responsible for participating in questioning and evaluating?

Discuss the History of Words (Continued)

waffle --Dutch
science--Latin
cafe --French

3. Some common words in today's news were formed from the first letters of several words.

NASA --National Aeronautics and Space Administration

UN --United Nations

RADAR--Radio Detecting and Ranging

NATO --North Atlantic Treaty Organization

It is better to debate a question without settling it than to settle it without debate.

Petroleum refining, flour milling and meat packing are the principal industries.

REPORTING

"Variety in communication is the exciting sizzle in the carbonated drink of daily living."

Mauree Applegate

Reporting, whether an oral or written language activity, is an excellent way of sharing information. Children in the primary grades have participated in sharing items of interest in a period commonly called "Show and Tell." Favorite topics for talking time have been family life, school happenings, games and play. The major emphasis in the teacher's goals has been freedom of expression and spontaneity. In the intermediate grades where social studies and science subjects are explored in greater depth, and where pupils are taught to organize, outline and use reference materials, reporting takes on a new dimension.

What are the goals of the intermediate grade teacher as he seeks to help youngsters who are becoming more mature? In addition to freedom of expression and spontaneity, which should always be on the front lines in communication, the teacher realizes that REPORTING

* is an outstanding opportunity to build on skills

  using the table of contents and the index
  locating materials in a variety of sources
  scanning and thorough reading in the encyclopedia
  increasing vocabulary with the aid of the dictionary
  distinguishing between fact and opinion
  organizing material in logical and chronological order
  memorizing
  evaluating

* is an opportunity for the student to gain in poise and self confidence as he learns the power in his own voice to interest and hold the attention of the audience

* is an excellent listening exercise for the audience

Neither teacher nor pupil would look forward to a school day in which thirty-five reports were on the agenda. Not only should the number of reports scheduled for one day be limited, but the effective teacher will guide the planning so that there will be VARIETY in the reporting. On some occasions, the report which is straight "telling" will be appropriate. Group reporting, which involves sharing by several committee members, suggests more variety in presentation. The following methods of reporting, if well done, are almost sure to hold the attention of the audience:

* round table discussions
* radio quizzes and talks
* map talks
* puppet shows
* talking from a colored frieze, pictures or graphs
* creative stories and poems
* interviewing
* talks interspersed with art, music or literature
* talks explaining colored slides
* original skits
* role playing
* visuals to accompany an explanation

There are some areas of oral communication, using the telephone, for example, in which artificial situations for practice must be created. Not so with reporting. There must always be a purpose for a report. Armed with a purpose and a keen understanding of how children grow and develop, REPORTING can well be an activity to which the teacher looks forward with anticipation. With the teacher's enthusiasm in evidence, there is, no doubt, that this contagious spirit will be caught by the reporters.

SKILLS WHICH NEED TO BE DEVELOPED IN REPORTING

SELECTING THE MATERIAL

ABILITY TO:

1. Delimit the scope of the talk or report.
2. Appraise and select pertinent, interesting, valid and authoritative material.

COLLECTING AND ORGANIZING MATERIAL

ABILITY TO:

1. Organize the material so as to bring out the main or central idea.
2. Use precise and concise language.
3. Distinguish between authoritative and personal opinion.
4. Summarize the essential information.

PRESENTING THE REPORT

ABILITY TO:

1. Give the report without conspicuous reference to notes.
2. Choose and manipulate any concrete, illustrative materials used in the report.
3. Speak with clarity and enthusiasm .

REPORTING

TEACHING PROCEDURES

PLANNING TOGETHER

Throughout the day people are sharing information and ideas. Usually it is in the form of conversation or discussion. This is advantageous to us when we have all read the same lesson or newspaper; when we have seen the same film or attended the same theater performance.

If one of our classmates had taken a trip to the moon or even to the Tyrone Guthrie Theater, he would have so much to tell, that our class would want to listen until he had finished. What name would you give to his talk? (Report)

List some occasions in which our communicating with others would be given in the form of a report.

1. weather reports
2. news reports
3. book reports
4. committee reports
5. student council reports
6. special subject reports for social studies and science
7. personal experience reports
8. radio or television reports by which to inform others of worthwhile programs

In which type of "sharing ideas"--conversation or reporting--would the responsibility usually fall on one person? (In reporting, individuals carry the load.)

FURTHER SUGGESTIONS AND EXAMPLES

When the skills involved in reporting are being taught, have a conference with each child to help him choose a challenging title and to give further suggestions on note taking, outlining and visuals.

Allow ample time to collect material, organize notes and practice.

Children should rehearse at home, in front of a mirror or with a classmate.

Discourage plagiarism! It is a natural tendency for children to copy sentences directly from books. Read and compare the copyright notices in various books. Teach them to give credit to the source when using someone else's words.

Encourage careful preparation, but discourage memorizing verbatim.

Variety in the sharing of ideas and summarizing of information is essential if reporting, as a method of oral communication, is to have appeal.

Weather Reports

A kindergarten child can report the temperature. How can weather reports in the intermediate grades be strengthened beyond repeating a radio announcement? Variety in reporting will insure a greater number of listeners.

1. Expect well planned sentences using weather factors and names of weather instruments in explanations of that which, the child actually observed.

TEACHING PROCEDURES

Planning Together (Continued)

What would you consider the very first duty of the reporter when he has chosen the subject for his report? (Aim to make it interesting.)

If you are going to interest someone else, you must be interested in the subject yourself. I enjoy looking for rocks, identifying them, polishing the agates and making jewelry from them. Would I have any problem interesting you? Can you forsee any problem I might have in reporting on rocks? Is the subject too broad for a class report? How could I limit it? Perhaps if I chose the topic, "Diamonds in South Africa," I would use only my share of the time.

Decide whether or not these topics would be satisfactory titles for reporting.

Stars	Famous Race Horses
Growing Peanuts	The Moon
Holidays	Superstitions About the Moon
Snowflakes	Weather
How Pencils Are Made	Interesting Kinds of Houses
The Salamander	The Uses of Milkweed

The information included in a report is our first concern. Where can we find information? The following may be of help:

1. reading books, magazines and newspapers
2. listening to radio and watching television
3. traveling
4. seeing movies and films

FURTHER SUGGESTIONS AND EXAMPLES

Weather Reports (Continued)

"I know the wind is from the southwest today because the flag is blowing toward the northeast."

"Smoke from the chimney goes straight up today. The flag hangs limp. The weatherman would describe the wind as calm."

"The clouds have billowy tops and look like piles of fluffy white cotton. Their message is one of fair weather."

2. Report our weather by making a comparison with that of another city, state or region.
3. A committee which keeps a weather chart will present a summary of the total picture to the class at the end of the week.
4. Alert the children to note and report what kind of weather states west of us are having. Our weather travels from west to east.
5. Present a weather poem appropriate for the weather:

   "The Wind," by Robert Louis Stevenson

   "Cloud Patterns," by Kathryn Kendall

   "Who Has Seen the Wind," by Christina Rossetti

6. Report the day's weather in the form of a weather jingle.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

5. talking with people

6. thinking about the subject

7. being observant wherever one goes

Is the dictionary a source of information? How can the dictionary help in reporting?

(to look up words you do not know)

(to get a better choice of words)

How is the encyclopedia different from the dictionary?

(A dictionary may list all the words of a language, but an encyclopedia lists only nouns.)

(A dictionary gives pronunciation and meaning. An encyclopedia gives a more detailed account.)

Let's check with our own text for ideas on how to take notes on our topic. (Children check with index.)

Grade 5--The Macmillan English Series, Pollock, page 178.
Grade 6--The Macmillan English Series, Pollock, page 173.

One who plans very well, will carry out one more task before putting his material into a report. What is the next step? (Outlining)

Grade 5--Language for Daily Use, Dawson page 158.
Grade 6--Language for Daily Use, Dawson page 198.
Grade 5--The Macmillan English Series, Pollock, pages 178-9.
Grade 6--The Macmillan English Series, Pollock, pages 173-4. 219-20.

Weather Reports (Continued)

7. Record the weather report as presented by the newspaper, on radio or television. At the close of the day decide "Was the weatherman right or wrong?" Keep a daily record of the results for a given time.

News Reports

The morning news is often shared and discussed at the beginning of the school day. Our standards are low if we are satisfied with a child's reading an article verbatim to the class. How can reports of current happenings be strengthened?

1. Generally avoid the sensational news of murder, robbery and accidents.

2. Report news which involves geography and necessitates map study.

3. Take special notice of the work in which our senators and representatives are engaged.

4. Be alert to the new laws passed by city, state and national government.

5. Report articles which give additional information or add interest to any school projects.

6. Notice in the newspaper how a reporter handled an ordinary happening. Was the title unusual? What choice words were used? Was there something clever in the way it was written which convinced the editor to publish it?

REPORTING

TEACHING PROCEDURES

WORKING OUT OUR PLANS

You have chosen your subject and are ready to plan a report. Let's review our goals.

Preparing A Report

1. Make the report interesting. Use maps, pictures, charts or experiments.
2. Make the opening sentence so intriguing that the audience will want to hear more.
3. Be sure the facts are accurate.
4. Make an outline of the main topics. Plan one paragraph for each main topic.
5. Report the facts in the proper order.
6. Begin sentences in a variety of different ways.
7. Choose good description and good action words.
8. Plan an interesting closing.

You will be the listener more than the speaker. What do you expect of the speaker as he gives his report?

Giving A Report

1. Consider your appearance. Stand straight and on both feet.
2. With your smile and tone of voice show you are interested in what you tell.

FURTHER SUGGESTIONS AND EXAMPLES

News Reports (Continued)

7. Ordinarily our goal is to conclude with a good summary sentence. Notice how a news story is different. The whole story (summary sentence) is in the first paragraph. Compare many articles. Does the reporter answer who, when, where, why, what and how in the first paragraph?

AN EXAMPLE OF VARIETY IN REPORTING

This telephone conversation was presented by Barbara Sproat, a fourth grader, as an expression of communication to the social studies class after the unit, Trading Regions of the World.

The student brought a toy "pay" telephone and a newspaper (which was "The Times--Picayune" from New Orleans). She arranged her setting--table, chair, telephone and newspaper. She sat down, put her hand on her chin as if thinking, and thus began:

> "Oh, I know what I can do today. I'll call Betsy, because she hasn't lived long in New Orleans. Maybe she would like to learn about the Mardi Gras which will be in a few days."

(Barbara dialed AB 8-2800? Phone rang.)

> "Hello, is this AB 8-2800? It is. May I please speak to Betsy? Thank you! Hello Betsy, this is Barb. Are you beginning to like New Orleans any better? I'm so glad you do! Betsy, I was just reading "The Picayune," our newspaper, and it tells all about the Mardi Gras. What is the Mardi Gras? I'll tell you, first, exactly

TEACHING PROCEDURES

Giving A Report (Continued)

3. Look into the eyes of your classmates.

4. Be so well prepared that you do not have to hesitate. Glance casually at your notes.

5. Speak loudly and clearly enough.

EVALUATING OUR WORK

1. What interesting facts did the reporter tell?

2. Was he enthusiastic about the subject?

3. Was there good order to his sentences and paragraphs?

4. Comment on the title, the opening sentence and the closing. Did the title and opening sentence make you want to hear more? Was the closing a good summary sentence?

5. What choice words showed that the speaker had planned well?

FURTHER SUGGESTIONS AND EXAMPLES

Telephone Conversation (Continued)

what the words mean: Mardi Gras is a celebration where we all have fun. It is at the end of the long carnival season. In French, Mardi means Tuesday--Gras means Fat. Mardi Gras is on Shrove Tuesday. What did you say? Oh! Fat Tuesday or Mardi Gras is because years ago the people paraded a fat ox through the streets of Paris on Shrove Tuesday. Did you say Mardi sounds like the Spanish word for Tuesday? You say Tuesday, in Spanish, is martes? They do sound alike. Oh! Betsy, Parley vous francais? If you do, answer, 'Qui.' Oh, you haven't studied French. You say you were learning Spanish by TV in St. Paul. That's good. Now when you go to school here, in New Orleans, you'll learn French by TV. Why do you study French? Well, years ago the French settled here and started our city. Many people here still speak French.

"You're right, Betsy, I am getting off the subject. You say you want to know just what happens on Mardi Gras or Shrove Tuesday? Betsy, wait until you see the beautiful floats and the marching clubs all in uniform, and everyone wears a costume. What is my costume? Betsy, I'm going to be a clown. My suit has great, big red dots on it, and I'll wear a mask. No, you wouldn't even know me. Are there any boats decorated like floats? Yes, most of the boats on our great Mississippi River are in a parade of floats. What did you say? Oh, yes, the river here is very wide. Did you say you could step across this river where it starts in Minnesota? Betsy, I think you are fooling me. Did you say you

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Telephone Conversation (Continued)

have seen where the Mississippi River starts? Well, I wouldn't like trying to step across the river here. Oh! No!

"Did you say, 'Do we have a king for our carnival?' Yes, we do. He is called Rex, King of Carnival, and he rules for the day. King Rex is the only one who parades without a mask. So, you have a carnival, too, in St. Paul? Yes, your King, Boreas Rex does sound like ours. Guess Rex means king.

"You want to know what happens at the end of Mardi Gras? At sunset everyone takes off his mask. We have fun all the day long. It is Ash Wednesday at midnight, the beginning of Lent. Yes, many people then will go to church.

"Betsy, Mom says I better give someone else a chance to telephone, so bye--see you tomorrow. You say 'thanks,' and you think you'll love the Mardi Gras? Oh, Betsy, you are welcome! Bye, again."

MAKING ANNOUNCEMENTS

GIVING DIRECTIONS AND EXPLANATIONS

"Never rise to speak till you have something to say; and when you have said it, cease."

Witherspoon

Speaking, listening and doing are key words in teaching communication via announcements, directions and explanations.

There have been more occasions for a pre-school child to listen and do than to actually participate in the giving of directions. As he progresses through the grades, he needs experiences, through real life situations, to communicate ideas effectively to others. Announcements about programs, events, exhibitions, games, lost and found articles supply the need for giving explanations to classmates, assembly groups and even neighborhood groups.

Attention must be given to organization, to clarity, to unusual factors of interest and to the inclusion of the essential facts. Emphasis should be centered on brevity without excluding the necessary details.

SKILLS WHICH NEED TO BE DEVELOPED IN MAKING ANNOUNCEMENTS

ABILITY TO:

1. Select essential information.
2. Be brief, exact and complete.
3. Choose the most effective language to convey the message to the audience.
4. Deliver the announcement in an effective manner.

A N N O U N C E M E N T S

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

PLANNING TOGETHER

On what occasions may one need to make announcements?

1. lost and found articles
2. school programs
3. exhibitions
4. parties
5. scout meetings
6. club meetings

What is a good announcement?

1. A good announcement is brief, exact and complete.
2. It answers the questions, Who?, What?, When?, Where? and Why?
3. It convinces the audience that the event is important and worthy of their time.
4. An appropriate visual may help to clarify the announcement.

Do you think that the manner in which the speaker gives his announcement will affect his ability to convince?

1. Stand in a dignified way before the audience until all are quiet.
2. Arouse interest with the first sentence.
3. Phrase the entire announcement interestingly.
4. Use good clear tones and speak enthusiastically.

Analyze These Announcements:

Helen stood shyly before her class. In a low voice she said, "Our class will have a picnic in Como Park next Saturday, May 9, at 12:00 noon. Bring a covered dish and fifteen cents for milk and ice cream. Everyone please come."

Jim stood in a dignified way before his audience until all were quiet. Then in good clear tones he gave this announcement in an enthusiastic manner:

> Do you like buttermilk pancakes drenched in butter and maple syprup? If you do (and who doesn't), eat your supper at the Boy Scout Benefit in the school gymnasium next Friday, November 7. Serving will be from 5 to 7:30 o'clock. The purpose is to raise money for new camping equipment and at the same time give your Mom a night away from her kitchen. The charge is 75¢ for adults and 50¢ for children under 12. Your friends will be there. Will you?

The man who has to write a speech
Should always try to draft it
As though he'd have to pay the bill
If someone telegraphed it.

ANNOUNCEMENTS

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

What are the responsibilities of the listener?

The listener should:

1. Give the speaker his full attention.
2. Think how the announcement relates to him.
3. Make a mental or written note of the important facts.

Use the index to locate sample announcements in language texts. Judge them.

WORKING OUT OUR PLANS

Think of a real life situation in which you need to make an announcement. Plan to present it briefly, clearly, exactly and in an impressive manner.

EVALUATING OUR WORK

1. Were all the important facts included? Name them.
2. Was the announcement brief and interesting?
3. Did the announcement make you feel that it was important and that you wanted to participate?
4. Was the announcement delivered in a good clear speaking voice?

Re-phrase An Announcement

Dick was interested in the following club announcement which Tom gave, yet he forgot to go.

> "The Science Club will hold a special meeting at Bill Smith's house. Be there at 7:30. Come prepared to discuss how we can earn money for a microscope."

Re-phrase the announcement to arouse greater interest on the part of the listeners.

A SAMPLE ANNOUNCEMENT

Boys from 5 to 16 years! Come down to the Front Playground this week after school. We have five different kinds of ball teams. Everyone can play.

The kids from 5 to 8 play tee-ball; 9 to 11 play on the PeeWee teams; the 11 to 12 year-olds play on the All-Stars; 13 to 14 play on the Midgets: and the 14 to 16 year-old boys are Juniors.

So come on, boys, and make a baseball team.

Girls, we have two softball teams for you.

Grade 6

SKILLS WHICH NEED TO BE DEVELOPED IN GIVING DIRECTIONS AND MAKING EXPLANATIONS

ABILITY TO:

1. Select all accurate, definite information needed to make the explanation or direction clearly understood.

2. Arrange the information in an order suited to the type of explanation or direction given.

3. Give the full explanation or direction clearly and concisely.

TEACHING PROCEDURES

PLANNING TOGETHER

THE LEADER GIVES DIRECTIONS

1. Materials: scraps of colored paper, pencil, a pointed scissor.
2. Fold a piece of colored paper 2" x 6" so it will look like a piece 1" x 6".
3. Write your name on the fold. Make it large.
4. With your pencil draw an outline of about 1/8" so that your letters look like this:

5. With a scissor cut out all parts which are not needed, such as the middle of the o, s and inside loops of L. Be sure to leave it connected at the bottom.
6. Open your design. Could it be used on a booklet cover or a greeting card?

FURTHER SUGGESTIONS AND EXAMPLES

EXAMINING DIRECTIONS

1. Examine the directions "How to Open" on a cereal box.

   Examine the directions "How to Prepare" on a box of frozen food.

   Has the manufacturer given concise directions?

2. Study a recipe to notice the order in which a baker proceeds.

SPEAKING, LISTENING AND DOING

Tying a Square Knot

Each child should be equipped with a piece of string about eight inches long.

With thumb and index finger of each hand, grasp the ends of the string.

Manipulate it as follows:

1. Left over right and under
2. Right over left and under
3. Pull tightly into a knot

TEACHING PROCEDURES

(The Leader Gives Directions (Continued)

1. Did anyone in the class have trouble making his name design? Was it because the directions were poor?

2. Why is it important to be able to give good directions?

3. On what occasions might you need to give directions?

   Tell how to make or do something.

   Give directions to reach a particular place.

Check with the index of your language text to see if the authors included lessons on:

Giving directions

Giving explanations

WORKING OUT OUR PLANS

Give directions to the class about something you can do well. Some suggestions might be:

1. How to make cookies or fudge. (Serve a sample.)

2. How to make a paper cup, a paper hat or string puzzles.

3. Explain the steps in doing a science experiment so well your classmates can repeat your demonstration at home. Use scientific apparatus as visuals.

4. Give directions for playing a new game. Use the chalkboard.

FURTHER SUGGESTIONS AND EXAMPLES

Practice in Giving Directions

Draw a simple diagram.

Make sentences to tell exactly what you did. Give these directions to your classmates. Can they draw your diagram? Were your directions exact?

1. Draw a square 1 1/2" x 1 1/2".

2. Label the upper left hand corner A, the upper right hand corner B, and the lower right hand corner C and the lower left hand corner D.

3. Connect points D and B with a diagonal.

4. Shade triangle DAB.

5. Write your first name in triangle DCB.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Working Out Our Plans (Continued)

5. Give a first aid demonstration.

6. Explain how to learn the side stroke of swimming.

7. Use visuals to give an explanation in social studies class.

   how the pioneers made candles

   how ships are raised from the lower Mississippi River through locks at Ford Dam

Giving directions clearly is one way in which you can show courtesy. Direct someone to a given destination.

1. Direct a stranger from your school to the post office.

2. Direct the teacher from school to your house. Draw a map.

3. Direct a guest at your house to the nearest bus stop, grocery store or beauty shop.

EVALUATION

1. Did the speaker tell what materials or tools he planned to use? Name them.

2. Did the opening sentence make you want to listen?

3. Were the directions given in the order in which they should be carried out?

4. What choice words were used to make the explanation clear and exact?

HOW TO MAKE A NUTCUP

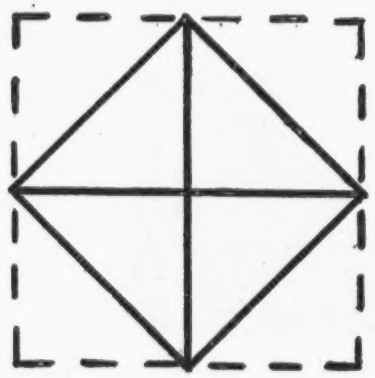
I am very much interested in making nutcups because my family uses them often when we entertain our friends.

Nutcups can be of many sizes and colors. Besides serving a purpose as containers, they are fun to make and are very useful as delightful table decorations.

After reading my directions and studying my diagrams, I hope that you will find them clear enough so that you will want to make nutcups for some occasion in the near future.

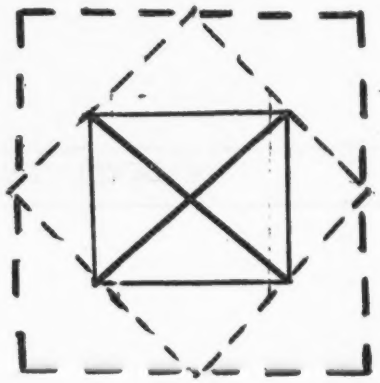
For this "do-it-yourself" you will need crepe paper cut in squares or square paper napkins and a small water glass.

Procedure



(1) Fold all corners to the center.

(2) Turn folded square over and fold all four corners to the center. Repeat (same side).



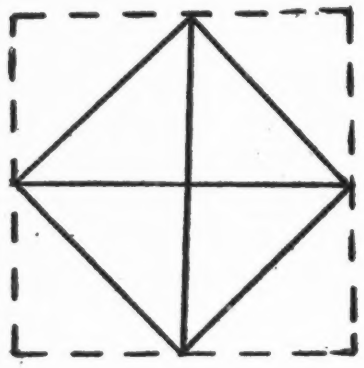
TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Evaluation (Continued)

5. Comment on the speaker's voice. Was it clear? Did he show enthusiasm for his topic?

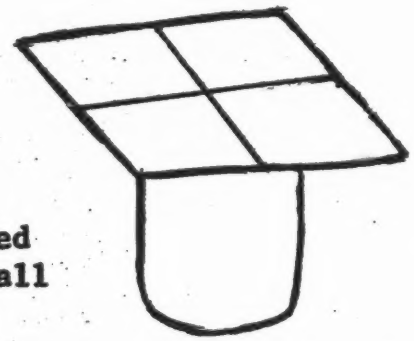
6. Did you, the listener, tune in on time and continue listening?

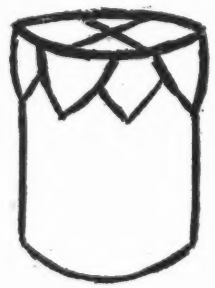
How to Make a Nutcup (Continued)



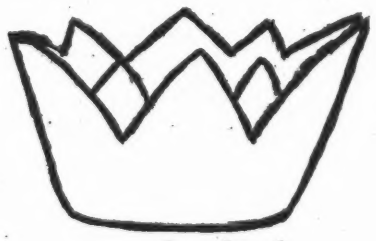
(3) Turn folded square over again and fold all four corners to the center as in step 1.

(4) Turn folded square over and lay it on top of an overturned glass. Pull down all corners. (Petals)





(5) The finished product will look like a flower.



S T O R Y T E L L I N G

"Storytelling is an art dependent on the teller's power to create."

Everybody enjoys a good story. It might be a myth, a legend, a tall tale, a fable, a fairy tale, an anecdote or a personal experience that enthralls the listener. But where is the storyteller in this age of radio, television and hi-fi? Has storytelling become a lost art?

Teachers recognize the need to expand children's reading interests by exposing them to a wide variety of literature. However, preparing to tell a story requires much more time than preparing to read a story. Therefore, reading takes preference over telling. It is true that certain stories should be read. Picture books, such as Wanda Gag's, Millions of Cats, would lose a certain charm if used without the pictures. The literary style of E. B. White in Charlotte's Web would suffer if the author's words were altered. Generally, a good policy to follow is that folk tales should be told, and picture-stories, as those which require the exact words of the author, should be read.

The advantage of telling a story is that of direct communication. The storyteller can look directly into the twinkling eyes of the audience at every moment. The listeners actually encourage the storyteller when eye meets eye. The storyteller responds with more expansion and projects the I-was-there and I-saw-it-happen feeling. The storyteller's sincerity, enthusiasm and keen delight with the story heightens the enjoyment of the listeners. Anticipation and wonder is best exchanged when there is no book to come between the storyteller and his audience.

When the teacher tells a story, his goal is that children might enjoy and become acquainted with fine literature. However, there is another desirable goal. The teacher is a model. His pure diction, natural pleasant voice, relaxed air, sensitivity to words and his own genuine delight in good literature are qualities which become associated with the telling of a story. If the teacher, as a storyteller, can give something beyond the printed page, there is no doubt but that the standards for the children's work be elevated.

Selecting a story to tell, need not be a problem. Suggestions for all grade levels may be found in storytelling lists published by libraries and in reading manuals. Four books with a wealth of wonderful stories, recommended for every storyteller's personal library, are:

The Arbuthnot Anthology of Children's Literature by May Hill Arbuthnot

The Way of the Storyteller by Ruth Sawyer

The Art of the Storyteller by Marie L. Shedlock

Grimm's Fairy Tales

Each storyteller's individual style depends on his personality. Nevertheless, there are certain qualities basic to all. Five are described by May Hill Arbuthnot in Book Two of her anthology, Time for Fairy Tales.

1. The storyteller must enjoy his story, and the telling of it, to the point where the listener can feel the storyteller's love for his tale and his complete identification with the characters and its style.

2. It is desirable to have an agreeable voice and pure diction. Speak naturally and vary the voice to suggest the character's humility, fear, happiness, sorrow and sternness.

3. The language of the story must be characteristic of the particular tale you are telling, and it must be understood by your audience. The good storyteller is aware that Irish, Norwegian and American folk tales differ in style, and he should absorb the vocabulary and phrasing to make his presentation unique.

4. The appearance of the storyteller is important. Sit down to tell the story if possible. Keep hands free of anything which may cramp some of the small, natural gestures most storytellers use. Present to the audience an agreeable picture of relaxed enjoyment.

5. A story must be learned to the point where forgetting is impossible. Do not resort to exact memorizing and reciting; this is not storytelling. After choosing a story, read it many times. Begin to tell it aloud to yourself, to mirrors or to anyone who will listen. Polish certain spots by repeating dialogue. Tell it until you reach the point where interruptions and distractions may stop your story, but never cause you to forget it.

Storytelling and story listening complement each other. Just as the storyteller prepares his stories well, so is it important to prepare the children to listen. Seated comfortably in a well ventilated room with a real purpose for listening are the first pre-requisites. The teacher's techniques will vary, depending upon the age level of the children. One storyteller lights a wishing candle and as the candle flame grows, the listeners grow still and quiet.

1 Arbuthnot, May Hill. The Arbuthnot Anthology of Children's Literature. Scott, Foresman and Company, Chicago, pp. vi, vii.

Another teacher signals the beginning of telling a story by releasing the switch of a music box. When the tune is finished the story begins. It may be that the tone of the teacher's voice and his look and smile, indicate something pleasant is about to happen.

The teacher who takes pride in reading and telling stories, designates a planned literature period three or four times a week. In other language periods, there will be concentration on the skills children need to become masterful storytellers. Only through repeated practice will these skills be established.

Storytelling by the children falls naturally into three categories:

1. re-telling stories from literature as the teacher has done

2. telling stories related to a personal experience

3. creating original stories for telling

(Creating original stories might be presented either through written or oral communication and will be discussed in the writing section of the guide. The first two catagories will be explored separately.)

SKILLS WHICH NEED TO BE DEVELOPED IN RE-TELLING STORIES FROM LITERATURE

ABILITY TO:

1. Select a story--one that is brief, or interesting filled with the unusual.

2. Learn to tell the story well, adhering to the exact words of the author, if they add flavor and distinction.

3. Speak enthusiastically, distinctly and conversationally.

4. Present a feeling of relaxed enjoyment as the storyteller looks directly into the eyes of his audience.

S T O R Y T E L L I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

RE-TELLING STORIES FROM LITERATURE

PLANNING TOGETHER

Have you ever thought of the storyteller as an artist? The sculptor may use clay, the artist who paints needs a palette of colors, the storyteller uses words. All aim to create something beautiful.

What kinds of stories do people like to hear re-told?

1. Fables--are often based on an old proverb or wise saying and suggest worthwhile moral values.

   Example: "The Donkey and the Sponges." Aesop told fables to bring faults of the people to their attention. He used animals rather than human beings as characters.

2. Myths and legends--Primitive man used his imagination to explain the mysteries of nature. Man gave to the gods a nature like his own, but on a magnified scale.

   Examples: The Greek myth "Icarus and Daedalus" describes man's attempts to fly.

   "Why the Woodpecker Has a Read Head" is an American Indian myth.

Hero tales of the past grew out of myths. Usually a human hero suffers greatly but endures.

Examples: "King Arthur and His Knights of the Round Table," symbolizes chivalry.

Present the lesson without the use of the text. After conversing about stories that people enjoy hearing again and again, check with the index for further study of a given type. Fourth graders may study myths in greater detail. Fifth graders may delve into tall tales. Sixth graders might enjoy elaborating on legends and hero tales.

Use a good anthology to suggest folk tales which can be correlated with social studies units. When studying Scandinavia, a storyteller could relate "Gulbrand on the Hillside."

Listen to stories told on phonograph records.

1. Grimm's Fairy Tales read by Eve Watkinson and Christopher Casson.

   "The Fisherman and His Wife"
   "Rumpel-Stilts-Kin"
   "The Frog Prince"
   "The Goose Girl"

2. Just So Stories, by Rudyard Kipling, read by Jill Balcon and Robert Speaight.

   "How the Whale Got His Throat"
   "How the Camel Got His Hump"
   "How the Rhinoceros Got His Skin"
   "How the Leopard Got His Spots"

Grimm's Fairy Tales and Just So Stories are Spoken Arts Recordings available from:

Spoken Arts, Inc.
95 Valley Road
New Rochelle, New York

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

"Robin Hood," represents England's love of freedom and justice.

3. Folk tales--were created and passed on by word of mouth for many generations. Most of them can be classified in the field of the impossible.

   Examples: Stories with repetition like "The Old Woman and Her Pig."

   Talking beast stories like "Brer Rabbit."

   Tales of magic with fairies, giants and enchanted people

4. Tall tales--originated in the United States. As the tale begins, it sounds like a true story. It becomes a "whopper" or a "yarn" told with the purpose of making the listeners laugh.

   Examples: American tall tales are told about Paul Bunyan, Pecos Bill, Davy Crockett, Casey Jones and Captain Stormalong.

When you have selected a story--myth, legend, fable, folk-tale--how will you go about getting ready to present it? Should you memorize it?

1. Read the story aloud many times. Try to see it as a series of colored moving-picture frames.

2. Practice making characters talk. Practice so that your way of telling it will suggest you were there when it happened.

STORYTELLING RECORDS

1. Five twelve-inch 78RPM records, each $3.00, the set $14.00.

   "The Frog," A Spanish Folk Tale, narrated by Ruth Sawyer

   "Schnitzel, Schnotzle and Schnootzle," an Austrian Christmas Folk Tale, narrated by Ruth Sawyer

   "Brer Mud Turtle's Trickery," narrated by Frances Clarke Sayers

   "A Paul Bunyan Yarn," narrated by Jack Lester

   "A Pecos Bill Tale," narrated by Jack Lester

2. Five twelve-inch 78RPM records, each $3.00, the set $14.00. All narrated by Mrs. Gundrun Thorne-Thomsen

   "Baldur"

   "Gulbrand-on-the-Hillside"

   "Sleeping Beauty"

   "Tales from the Volsunga Saga" (2 records)

Available from: American Library Association
50 East Huron Street
Chicago 11, Illinois

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

Practice telling your story to yourself, to the mirror, to your family.

3. Practice, but do not memorize.

4. Be sure to tell the parts in the right order.

5. Know your story so well that you will avoid and-a or well-a.

6. Consider your appearance. Have nothing in your hands. You need no props as you are not on the stage.

7. Decide if your voice is loud enough for all to hear. Does it have variety? Does it suggest friendliness?

8. Look into the eyes of your audience when you present your story. Expect them to look at the speaker. If you lose someone, increase your volume or step up the pace.

WORKING OUT OUR PLANS

After several enjoyable experiences in listening to stories being told by a model storyteller, the teacher, children should be given the opportunity to select a story, prepare it and present it to the class.

Care should be taken so that not too many are presented during one listening period.

A child should know in advance the day and the time he will be expected to present his story.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Working Out Our Plans (Continued)

The tape recorder may be used in order that the storyteller may have the opportunity to hear and evaluate himself.

EVALUATING OUR WORK

1. Did the audience enjoy the story?
2. Did the speaker enjoy telling his story?
3. Was the story a suitable one for telling?
4. Was there evidence of adequate practice?
5. Did the speaker's voice show the character's feelings?
6. Did he speak clearly, pleasantly, loudly?
7. Did the listeners help the storyteller by looking interested and listening thoughtfully?

SKILLS WHICH NEED TO BE DEVELOPED IN TELLING STORIES RELATED TO A PERSONAL EXPERIENCE

ABILITY TO:

1. Select a familiar experience with an unusual feature, for storytelling.
2. Select a fitting and intriguing title.
3. Tell in the beginning what happened to start the story, who was involved, when and where the story began.
4. Tell in the rest of the story what happened, showing the order in which it happened, and leading up to a climax.
5. Make stories interesting by using conversation, detail, unexpected happenings and clever expressions.
6. Bring the story to a conclusion quickly and cleverly, after the climax.
7. Tell the story in a manner to hold the interest of the audience to the very end.

S T O R Y T E L L I N G

TEACHING PROCEDURES

TELLING STORIES RELATED TO A PERSONAL EXPERIENCE

PLANNING TOGETHER

Has something happened to you that was exciting, comical or surprising?

In telling us about it you might feel you were reporting an event. How is a report different from a story?

1. A report is given for the purpose of relating information to others. A story is told mainly to entertain.

2. A report must be true; a story may be true or make believe.

3. Each paragraph of a report should be equally interesting. In a story there is suspense and the climax is near the end.

4. In giving a report the speaker may use charts, maps or other visuals. A storyteller's only equipment is his voice.

Are there some ways in which preparing and presenting a report and a story are alike?

(Certain skills characteristic of all oral communication will be mentioned: preparation, practice, keeping to the subject, telling things in order, wise choice of descriptive words and action words)

Just as a traveler relies on a road map, it is good for us to have some guidelines before we plan and relate our stories. How should we plan?

FURTHER SUGGESTIONS AND EXAMPLES

After presenting the lesson, refer to language texts for:

1. a model story to analyze

2. lists of story beginnings, choose those which are interest-catching

3. title suggestions, decide which are challenging.

Further Subject Suggestions

1. Tell the story of a picture.

2. Tell your own tall tales. Make your story so out-sized no one will believe it.

3. Tell an animal story in which the animal does some talking.

4. Dress as pioneers and tell experience stories around the campfire.

5. Pretend to be a historic character or hero as Clara Barton, Robert E. Lee or Daniel Boone. Tell of some interesting phase of your life.

6. Tell a class relay or round-robin story. The teacher gives the first sentence. Each one adds a sentence until the story is finished.

S T O R Y T E L L I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

Guidelines for Storytelling

1. Choose an experience that is a bit unusual.
2. Plan a title and an opening sentence that will arouse and sustain interest at once.
3. Give necessary details near the beginning.
4. Choose colorful words (adjectives) and vivid action words (verbs) that give a clear picture of the experience.
5. Present ideas in correct order.
6. Include conversation if possible. Portray characters by voice changes.
7. Keep the surprise until near the end. Then make the ending brief.

WORKING OUT OUR PLANS

A simple experience will suffice. The challenge lies in relating it in an interesting way. It may be a trick or joke played on someone. Perhaps something foolish the speaker did comes to mind. The goal is to entertain the audience with an unusual happening.

Again, there should be emphasis on careful preparation and practice. This is a gesture of courtesy to the audience.

A SAMPLE STORY OF A PERSONAL EXPERIENCE

ACCIDENT AT SCHOOL

It was a sunny day in late summer. Everyone was outside for a play period. The boys were playing baseball. The players took their places in the field. I was the catcher. The first pitch came. No hit. The second pitch was a strike. Then came the third pitch. The batter swung. Whop!

I fell to the ground with blood streaming from my face. My friends helped me get inside the school. I staggered dizzily to the nurse's office. In a few minutes, my mother arrived at the school. I was driven to the hospital. In twenty-five minutes, the doctor was there. He gave me a sucker and bandaged my cut which ran from my eyebrow to my temple. At home many of my friends gave me candy, books and other gifts. These were the pleasant parts of my painful and dangerous experience.

Grade 4

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

EVALUATING OUR WORK

Vary the evaluating through the use of mimeographed individual check lists which will be handed to the speaker at the conclusion of his story. Encircle 3 for a high rating.

1. Did you enjoy the story? 1 2 3
2. Was the title fitting and clever? 1 2 3
3. Did the first sentence awaken your interest? 1 2 3
4. Were the facts and ideas presented in order? 1 2 3
5. Did the speaker's voice show how the characters felt? 1 2 3
6. Did the speaker use colorful description and vivid action words? 1 2 3
7. Was the surprise kept until the end? 1 2 3
8. Was the story brought to a close quickly after the climax? 1 2 3
9. Was the speaker well prepared? 1 2 3

D R A M A T I Z A T I O N

Teaching children to express themselves through dramatization is a most worthwhile and rewarding classroom activity. Who wouldn't like to be "Queen for a Day"? Who wouldn't like to lose consciousness of the Twentieth Century and live in the romantic past? The land of make-believe can be the setting as children grow in the skills of communicating thoughts and feellings, as well as, in understanding themselves and their social relationships.

Dramatic play has been an important part of the primary child's language development. There have been opportunities to dress up for playing house, to be customers or clerks in make-believe stores, and to be cops, robbers and cowboys. Often "the actors" have been so engrossed in spontaneous dramatic play that they have neglected to notice older persons observing them.

"Let's play the story" may very likely be the separating line between dramatic play and dramatization. Children become conscious of acting a part in the story which has a clearly defined plot. It may be that an audience is to be entertained. One would hope that the same spontaneity in expression and free play of imagination would be found in the informal dramatization of the intermediate grades, as was characteristic of the primary grades.

The teacher, who recognizes the natural dramatic tendencies of children, will frown upon using the "prepared play" from a magazine which requires memorization of assigned parts. Only when the group desires a perfectly finished product for a program, should the dialogue be written out and memorized. But even in formal dramatization the skillful teacher will constantly be on guard so that creative opportunities be included. Planning the stage settings and costumes, suggesting variations in dialogue, and interpreting the personality of the individual characters, all lend themselves to the goal of creativity.

To communicate with others without words, but through the use of gestures and facial expressions, is an exciting variation in dramatization. This communication may take the form of the game, "Charades," in which the word or phrase to be guessed is acted out in pantomime. An entire play, with the addition of choral music or choral reading from off stage, may be presented in pantomime. It is most important that pantomime be creative and child-created.

The puppet show offers a further opportunity for children to express themselves through dramatization. Whether the models be made of paper mache, paper bags, stockings, or cut out figures fastened to one end of a ruler, the attitudes and impressions of library book characters are soon cooperatively revealed.

A teacher of the language arts constantly asks himself the question "What are we achieving in the area of oral communication skills." The wise teacher also looks at children and tries to evaluate what is happening to them as persons.

SKILLS WHICH NEED TO BE DEVELOPED THROUGH CREATIVE DRAMATICS

ABILITY TO:

1. Select a good story or write an original story to be transformed into a play.

2. Plan a play: plan acts or scenes; plan characters to fit the story; plan conversation and action; plan stage settings and costumes.

3. Participate in the dramatization: identify self with characters and interpret their actions; express feelings and actions; use bodily action, facial expression and voice to interpret character.

D R A M A T I Z A T I O N

TEACHING PROCEDURES

PLANNING TOGETHER

Communication is the word that stands for all the ways men use to get messages to one another. They talk, write letters and books, send smoke signals, use codes and draw pictures.

1. How did you communicate before you knew words?

2. Even though you now have many words in your vocabulary, do you ever communicate without the use of words?

An entire drama might be played without words, using action and gestures only. This way of communicating comes to us from ancient Rome. Can you give it a name? (Pantomime comes from the Latin word pantomimus. Pantos all

Discussion problem: How can we use pantomime to relay our thoughts and ideas?

1. Practice a variety of simple situations in class without words. Tell how you feel if:

   a. you lost a library book

   b. the principal brought a television star to visit

   c. your room received the PTA attendance prize

2. Small group demonstrates:

   a. walking in the rain

   b. wind storm suddenly endangers your fishing craft

FURTHER SUGGESTIONS AND EXAMPLES

PANTOMIME DRAMA WITH CHORAL READING

The following selection is a result of creative writing lessons in preparation for a Brotherhood Week program. Pantomiming was done on the stage as choral readers interpreted the poem from below the stage. Simple, international costumes were used.

There was a man from China who sailed across the sea.
He met a man from India and said, "Please follow me."

They rode across the desert in a camel caravan
When they reached Jerusalem, they found a Hebrew man.
How warm it was upon the sand; so hot, the trip so long,
But soon they all hurried off, full of happiness and song.

When these three weary travelers landed on old Europe's shore,
They met their first acquaintances--a man and a boy.
The conversation labeled them so gay and full of fun
They knew this must be a Frenchman and his little son.

They filled their hungry bodies with the best of food and wine
And then the five world brothers traveled up the Rhine.
They met new friends in Germany, in Scandinavia too,
And then they went to England and organized a crew.

To sail across to America, across the ocean blue
To a land they all had heard of; the land where freedom grew.
Now these world wide strangers are among the happy band
Or two hundred million foreigners known as Americans.

Be happy to live in America, in freedom's holy land,
Look ahead to the future and feel that your friends are grand.
To those who need some liberty, let's reach out and give a hand
Enjoy your neighbor's customs, although strange from a far off land.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Relaying our thoughts and ideas (continued) c. enjoyment of Fourth of July fireworks d. clowns in the parade e. happiness, anger, sadness, fright 3. The teacher reads short stories that are descriptive with feeling: a. "Androcles and the Lion" b. "The Town Mouse and the Country Mouse" c. "The Four Musicians" 4. Short poems characterized by sense appeal: a. "The Owl and the Pussy Cat"--Edward Lear b. "The Duel"--Eugene Field 5. Act out situations with more than one action. a. group picnic b. baseball game c. a symphony tuning up 6. Act out short scenes highlighting some historical event: a. Columbus visits Queen Isabella's Court b. Boston Tea Party 7. Act out familiar scenes in the adult world: a. leaving the office at 4:30 p.m. b. PTA planning committee	<u>Library Books for Dramatization</u> Favorite library books may serve as the springboard for planning a play cooperatively. <u>The Hundred Dresses</u> by Eleanor Estes is most appropriate. Copies of this play, arranged by fourth graders for Brotherhood Week, are available in the Curriculum Office. <u>The New Tuba</u> by Edward Tripp has been successfully dramatized by fifth graders as a culminating activity for a unit on Mexico.

D R A M A T I Z A T I O N

TEACHING PROCEDURES

Relaying our thoughts and ideas (continued)

8. Individual pantomime phrases or songs similar to television charades:

    a. "The Red Red Robin"
    b. "Row, Row, Row Your Boat"

9. Pantomime a more detailed situation with the addition of choral music or choral reading:

    a. "How the Leaves Came Down"
    b. "The Pilgrim's Thanksgiving"

We have a variety of suggestions as to <u>what</u> we could do. As a particular scene is pantomimed, actors will be concerned with something more than just gestures.

1. Be relaxed--enjoy the pantomime.
2. Keep thinking, "How can I best mold this character?"
3. Keep the action rhythmic, but not hurried.
4. Respect each other with courteous attention.

<u>WORKING OUT OUR PLANS</u>

Now is the time to ride the waves of self-creation. From the nine suggestions listed under "Planning Together" choose situations for pretending. Group demonstration should come before single pantomime. However, individual expression should be encouraged in a variety of rhythmic experiences.

FURTHER SUGGESTIONS AND EXAMPLES

First, if you please, my thousand guilders!

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
EVALUATING OUR WORK The teacher questions whether basic social needs in an atmosphere of enjoyment are being met. As a child's behavior and interaction with others is observed, it will be evident if self confidence has been strengthened. The children when evaluating, point their comments toward the character being acted, rather than, the student doing the acting. The class should feel that the "old man" should act with more pain, rather than Johnny should act with more pain to show he is an old man. It is always proper for evaluative questions to be formulated from original goals designated by the class.	

C H O R A L R E A D I N G

Choral speaking may be defined as the interpretation of a poem or rhythmic prose by many voices blending in perfect unison. This practice of speaking in groups may have originated in Biblical times with the use of the Old Testament Psalms to produce antiphonal effects. The Greeks, too, are credited with unusual success in choral reading productions which were presented in their natural outdoor amphitheaters.

In every school there will be an invitation for children to participate in assembly programs. Choral speaking selections lend themselves to this activity in order that an entire class may participate. However, to entertain an audience is a secondary goal. The primary goal lies in the values which this experience has for a child; entertaining an audience is a secondary goal.

1. Choral speaking cultivates a taste for good prose and poetry as each child enjoys a broader experience with it.

2. It provides an excellent opportunity for emphasizing careful articulation and precise enunciation.

3. There is value in group endeavor to attain the feeling for the mood and meaning which the author may have intended.

4. The timid child develops confidence while speaking with a group.

As the choir is trained each member should be concerned with:

1. correct posture to promote better breathing

2. speaking with vitality and a sense of projection

3. renewing breaths swiftly and in appointed places

4. quick "pickup" of the next line

5. speaking with accuracy and precision

It is the teacher's responsibility to guide the choice of selections so only those of real literary merit are used.

SKILLS WHICH NEED TO BE DEVELOPED IN CHORAL READING

ABILITY TO:

1. Select appropriate material for choral speaking.

2. Interpret the meaning of the material by expressing the thoughts and feelings intended.

3. Work with others to get desired effects.

4. Use the voice effectively: using rich, full tone; using flexibility of voice for force and pleasing effects; enunciating and pronouncing words clearly and accurately.

C H O R A L R E A D I N G

TEACHING PROCEDURES

PLANNING TOGETHER

I like poetry! My favorite poems are those which people memorize to share at just the "right moment."

Do you think we might read poems in parts, as you would sing two or three part music?

Listen to this Halloween poem, Black and Gold, by Nancy Byrd Turner. Be ready to make suggestions as to how the class might interpret the poem.

One interpretation follows:

Black and Gold

(Repeat title three times, making it sound as mysterious as possible.)

(All) Everything is black and gold,
Black and gold, tonight:
(Group I) Yellow pumpkins,
(Group II) Yellow moon,
(Group III) Yellow candlelight;
(Group I) Jet black cat with golden eyes,
(Group II) Shadows, black as ink,
(Group III) Firelight blinking in the dark
With a yellow blink.
(All) Black and gold, black and gold,
Nothing in between--
When the world turns black and gold,
Then (lean forward and whisper)
It's Halloween!

FURTHER SUGGESTIONS AND EXAMPLES

GROUPING THE VOICES

There are various ways of dividing the voices into groups for the most effective speaking.

1. A single soloist may read the selection and the class joins in the refrain.

2. In question and answer poetry, boys may ask the question and girls may give the answer. This is a good arrangement for poems of contrasting moods. It is sometimes referred to as an antiphonal choir.

3. The voices may be divided as to light, medium and heavy.

4. Light voices may be balanced against the heavy voices.

5. All voices may speak the unison lines.

CHORAL READING

TEACHING PROCEDURES

WORKING OUT OUR PLANS

1. Pupils suggest how the poem can best be arranged for choral speaking.
2. If individual copies can be provided, words or phrases that should be accented can be underlined or encircled.
3. Decide who will be responsible for each part.
4. Practice for expression. Make necessary changes. Is there a place for sound effects or props?
5. Work for a unified, finished effect.

EVALUATING OUR WORK

1. Is our selection suited to choral reading?
2. Did we give to the audience the thoughts and feelings of the author?
3. Were the words enunciated clearly? Were we particular with word endings (ed, ing) and enunciating our t's?
4. What words best describe our voices? Were they warm, rich, light, gay or rhythmic? Were they strained, loud, monotonous or singsong.
5. Was our rate of speaking satisfactory? Did we provide for a change of tempo?
6. Did we speak with vitality?
7. Were we sensitive to mood changes?
8. Did our faces glow?
9. Is there a place for sound effects to add interest?
10. Do you enjoy interpreting the author's selection and communicating it to an audience?

FURTHER SUGGESTIONS AND EXAMPLES

RANGE OF VOICES

Are the voices high, medium or low? Have each child say a sentence in his natural voice. Use middle "C" on the piano as a guide to assign voices into the high, medium or low groups. Let the children help judge their classmate's voice.

ARRANGEMENT OF GROUPS

When words and interpretation are familiar, the group may choose to stand in two semi-circles for further practice.

Have leaders on each side in the front row. They will lead give the signals to start and stop.

If children carry copies of their poems, the leaders can also give the signal for lifting the papers in unison. Mount poems on colored construction paper for a more finished performance.

The teacher may act as the conductor. With motions of her hands she can control the tempo and rhythm much as a song leader would do.

I N T E R V I E W I N G

An interview is a conversation directed to a definite purpose. Its main function, when conducted by a child, is to secure information. Adults working in the capacity of social workers, psychiatrists, salesmen, lawyers, opinion pollers, etc., might also be concerned with giving information or influencing behavior.

There are many occasions on which a child may have reason to conduct an interview. News for the school paper might include an interview with a member of the school staff. A child new to the school may have had unusual experiences where he formerly lived. Parents who have special hobbies or professions should be invited to share these interests. Interviewing community workers would be of special delight to students in primary grades.

SKILLS WHICH NEED TO BE DEVELOPED IN INTERVIEWING

ABILITY TO:

1. Make an appointment in advance.
2. Stick to the point, stating directly what information is wanted, asking questions concisely and clearly.
3. Be courteous, avoiding waste of time, using tact in formulating questions and expressing appreciation for the favor.
4. Take brief notes on key points and utilize the information received.

I N T E R V I E W I N G

TEACHING PROCEDURES

PLANNING TOGETHER

Obtaining information through a face-to-face talk is called an interview.

When I came to St. Paul to teach, I was interviewed by_____. The Personnel Department wanted to know more about me. Has anyone ever interviewed you?

Is applying for a new job the only time one has an interview?

Have you listened to an interview on radio or television?

Have you read daily newspaper interviews conducted by reporters?

Have you ever had occasion to interview someone?

Whom would children in elementary school have occasion to interview?

1. principal
2. school nurse
3. custodian
4. teacher who has taken a trip
5. teacher who has a special interest or hobby
6. a child new to your school formerly
7. parents who have special interests or professions
8. community workers such as the grocer, the postman, the fireman, the doctor and the policeman
9. person in charge of a travel office
10. representative of Goodwill Industries
11. a skin diver

FURTHER SUGGESTIONS AND EXAMPLES

A FOURTH GRADER IS INTERVIEWED

It was very exciting when I found the Winter Carnival Treasure. All my friends had many questions to ask me. We have written about it in school.

The Pioneer Press asked me how I found it. I told them that I was kicking my foot back and forth and I looked down and there it was. But if I hadn't looked down, I wouldn't have found it. After I found it, I went over to my Mother and I said very quietly, "Mama, I think I found it."

When we got to the Dispatch Building, I was interviewed by Mr. Don Geise and Miss Dorothy Lewis. They asked me how old I was. I told them 9. They asked me what grade I was in and what school I went to. I told them I was in fourth grade at St. Augustine's School.

They asked me if I had any hobbies and what were some of the things I like to do. I told them I liked to knit, go swimming and ride my bike. I was still so excited I could hardly remember what my hobbies were. They asked me if we had any pets. I told them that we had a cat named Peppe.

Then they asked me what I was going to do with the money. I told them I was going to give it to my Mother. I have always wanted a transistor radio of my own and the very next day we went shopping for it. Now I have it. I think I am a very lucky girl.

I N T E R V I E W I N G

TEACHING PROCEDURES

Planning Together (Continued)

Will individuals which we would like to interview have time for our questions? Doctors, principals, nurses, teachers are very busy. How could we plan an interview that would take a minimum amount of time?

Before the interview:

A. Have a purpose for the interview.

B. Plan the questions you will ask.

C. Arrange by letter or telephone a time that is convenient to the person to be interviewed.

You will be well prepared if you have planned the questions to be asked. In what other ways can you make the interview a successful one?

When you interview:

A. Speak courteously.

B. Ask questions.

C. Take notes during or immediately after the interview.

D. Thank the interviewed person for his time and kindness.

E. Later write him a thank you letter.

FURTHER SUGGESTIONS AND EXAMPLES

THE CUSTODIAN VISITS OUR ROOM

Mr. Leach visited our room on February 28, for an interview. Our panel asked him some questions about his job as the custodian of our school. Mr. Leach told us he got his job in 1951 by Civil Service Examination.

He has been working in our school for six years. Every day he has to clean, dust, burn papers and then take care of the flag. He does yard work in the spring and fall and in the winter his main job is firing the boiler.

It takes 60 tons of hard coal to heat our building. On an average day Mr. Leach uses 800 pounds and on a cold day 1200 pounds of coal. The most coal he has ever used is 1500 pounds in one day. Coal costs around $12.00 a ton. We asked him to compare the cost of heating our school with a school of equal size using oil. Oil costs 9¢ a gallon and on a cold day around 200 gallons are used. It costs $18.00 a day to heat with oil and less than $12.00 to heat with coal.

Mr. Leach said he likes his job because of us children. He likes to see us grow up. He said that sometimes it seems as if we've grown six inches when we come back each fall.

Grade 5

I N T E R V I E W I N G

TEACHING PROCEDURES

WORKING OUT OUR PLANS

Inviting a Class Guest

Invite a special guest to your classroom for an interview. Plan to have a small group of two or three pupils interview the visitor while others listen and take notes.

Conducting a Private Interview

Each child may choose a person whom he would like to interview. Follow the guidelines which have been planned by the class. Report the results of the interview to classmates.

EVALUATING OUR WORK

1. How did you make your advance appointment?
2. How many planned questions did you have?
3. What points did you feel were necessary to record as you conversed?
4. What did you say to show that you appreciated the opportunity to have the interview?
5. Did you write a thank you note?

FURTHER SUGGESTIONS AND EXAMPLES

A PRIVATE INTERVIEW

On March 1, three of us from Mrs. May's room at Scheffer School went to interview Mrs. McGoon, a former student. Because our school was celebrating its 75th anniversay, we wanted to gain information about the early days from one who had attended here years ago.

The entire class participated in composing interesting questions, in practicing how to introduce oneself to the hostess and in learning how to conduct an interview.

We asked when Scheffer was built. Mrs. McGoon said it was built in 1888. She started school in 1904 and attended from kindergarten through sixth grade. There were only six grades then. She said she liked kindergarten best of all.

Why was the school named Scheffer? Mrs. McGoon said there was a very prominent banker in St. Paul who gave money to help the school. They honored him by using his name.

The building was somewhat different from what it is now. The floor boards were wide. The bell in the tower used to ring for school to start. They did not use electric lights, but depended on sunlight. There was a wood and coal furnace for heating the building. The principal's office was in the same location, but is more convenient now with spacious cupboards and storage space.

Supplies in 1904 were similar to those of today, but each student had to buy his own. Books were not as colorful and interesting as those we use.

Mrs. McGoon said they did not work in committees or have many different projects. They did not have clubs.

It was a very interesting experience for the committee to visit Mrs. McGoon. We feel we know a little more about the history of our school.

T E L E P H O N I N G

Conversing by telephone has become increasingly important in our daily living. It is desirable that children learn the correct use of the telephone and appreciate the type of personality which they project to the listener by intelligent, clear, direct and courteous speech. In planned telephone activities, children become familiar with the proper way to speak, to listen and to relay information.

The Northwestern Bell Telephone Company provides some very excellent teaching aids to strengthen the skills needed in this phase of communication. These will be especially valuable beginning at the third grade level. They may be procured through the Public Information Counselor of Northwestern Bell Telephone Company by calling 334-5466. The program includes:

1. Filmstrip, "How We Use the Telephone"
2. Student Booklet, "The Telephone and How We Use It"
3. Blue Book of Telephone Numbers
4. Practice Telephone Equipment
5. Telephone Directories
6. Film, "Adventure in Telezonia"
7. Teacher's Guide

SKILLS WHICH NEED TO BE DEVELOPED IN TELEPHONING

ABILITY TO:

1. Use the telephone directory in finding a telephone number.
2. Dial correctly (on a dial telephone) or to call the operator if necessary.
3. Give one's name clearly and accurately in making or in answering a call.
4. Tell the purpose of the call clearly and definitely at the beginning.
5. Say clearly and definitely what needs to be said to accomplish the desired purpose.
6. Speak with a pleasant and distinct voice into the transmitter (with slowly and sufficient volume).
7. Observe the courtesies of telephoning: calling at reasonable hours, refraining from unpleasantness and limiting the call to a reasonable length of time.
8. Handle and care properly for the telephone itself: 1) avoid dropping it, 2) hold the mouth piece directly in front of lips, 3) replace the receiver properly.
9. Let the other person know definitely when the call is completed.

T E L E P H O N I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

PLANNING TOGETHER

Try to imagine a home in our city as it may have looked a century ago. Would the telephone have been one of the conveniences? (Invented 1875)

Would you consider it an inconvenience to be without a telephone?

Continue discussion of uses for the telephone in the home. (No doubt, those uses which children relate can be further classified as friendly calls, business calls and emergency calls)

Can you name other uses of the telephone not classified under home use? (Selling and buying by telephone; on ships, trains and automobiles)

What would be your estimate of the number of telephones in the United States? (Over seventy million)

What are the common types of telephones in use? (hand, wall, coin)

Many children learn to use the telephone before they enter school. Is it necessary to spend time to study this phase of communication? On what areas should we place our emphasis?

1. courteous telephone manners
2. using the telephone correctly
3. using the directory effectively
4. making telephone calls accurately
5. answering telephone calls properly

T E L E P H O N I N G

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WORKING OUT OUR PLANS

COURTEOUS TELEPHONE MANNERS

Have you ever spoken on the telephone to a stranger whose voice gave you a mental picture of how he looked? The tone of his voice may have suggested whether he had a friendly smile. Can you make the tone of your voice create such a pleasant, vivid impression that it is comparable to meeting a person face-to-face?

Your first gesture in making a call is to listen for the dial tone and then to dial the number. Does courtesy enter into this task? (Be accurate, but apologize if a wrong number is reached.) How do you respond if someone calls your number in error?

Could you speak clearly and distinctly into the mouthpiece if you have food or gum in your mouth?

Many persons just say "hello" when answering the telephone. Is there a more courteous greeting? (Identify yourself by name or telephone number.)

Perhaps the message is not for you. How do you handle someone else's call? (Record messages for others accurately and repeat the message.)

You are courteous if you limit your conversation to a reasonable length of time. Just what is considered reasonable?

It is courteous to call people at convenient times. What times do you consider to be inconvenient?

Children use the telephone frequently to invite a playmate to accompany them. Proper telephone etiquette should be used on every occassion. For example:

Suzanne: O'Hair residence.
Suzanne speaking.

Carol: This is Carol Rudy. Can you go skating with me today?

Suzanne: Yes, I'd like very much to go.

Carol: I'll call for you at twelve o'clock.

Suzanne: Thank you. I'll be waiting.

Carol: Goodbye.

Suzanne: Goodbye, and thank you for calling.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Courteous Telephone Manners (Continued)

What might you say to your friend before your "goodbye" in order to close the conversation courteously?

Party Line Calls

What special telephone manners do you use when calling from a party line?

1. Release the line immediately for another's emergency call.
2. Hang up quietly if someone is using the line.
3. Space your calls and try to keep them brief.
4. Hang up soon after you hear someone lift the receiver.

Using Another Person's Telephone

What is your school's policy in regard to the use of the office telephone?

How do you ask permission to use another person's telephone?

USING THE TELEPHONE CORRECTLY

Demonstration: A child, using a practice telephone, shows that the mouthpiece should be held directly in front and about one inch from the lips. The receiver should be held against the ear. This eliminates the need to raise one's voice, reduces room noises and makes speaking and hearing easier.

It is important to handle calls for other members of the family with courtesy. For example:

Dick: Hello. This is Dick Lang.

Jack: This is Jack Lee. May I please talk to Jim?

Dick: Jim isn't here now, but he will be back in about an hour. Is there a message for him?

Jack: Yes, please have him call me when he comes home. My number is 225-5887.

Dick: I'll repeat that. 225-5887.

Jack: Yes, that is correct. Thank you. Goodbye.

Dick: You are welcome. Goodbye.

TEACHING PROCEDURES

Using the Telephone Correctly (Continued)

Demonstration: A child demonstrates the correct way to hang up the receiver so as to avoid unpleasant noise in the other person's ear. He also demonstrates how books or other objects on a crowded desk may keep the receiver from resting firmly in place.

Demonstration: If the teletrainer from the telephone company is available, the dial tone, busy signal and ringing signal can be demonstrated. An explanation might include:

1. The dial tone is a humming sound which means that the equipment in the telephone building is ready to handle a new call.

2. The ringing "brr-brr" sound of an incoming call means that a connection has been made to another telephone which has not yet been answered.

3. The busy signal "buzz-buzz" sound indicates that the telephone is in use.

Demonstration: A child demonstrates the correct method of dialing.

1. Record on paper the number to be dialed.

2. Pick up the receiver to listen for the dial tone.

3. Dial by bringing the dial finger wheel all the way around to the finger stop.

4. Discuss the common error of dialing the numeral "0" for the letter "o." The letter "I" and "l" are sometimes confused.

FURTHER SUGGESTIONS AND EXAMPLES

TELEPHONE RIDDLES

Were you ever in where another person was speaking on the phone? Could you tell from what he said who was on the other end of the line and what that person was saying?

Imagine that you are talking on the telephone with a famous person. Write only what you would say. Omit what you imagine the famous person would say. See if others can tell from what you have written who the famous person would be.

LIBRARY BOOK

Buchheimer, Naomi, Let's Go to the Telephone Company. New York: G. P. Putnam's Sons, 1958. Grades 5-7.

This book takes you on a tour behind the scenes and allows you to see for yourself what really happens the instant you pick up the telephone and dial a number.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Using the Telephone Correctly (Continued)

5. When experiencing trouble in dialing, contact the operator.

Report: A child may report on the procedure of using a coin telephone. He should visit one in a store, hotel, transportation terminal or on the street and make a note of the instructions. A child may have occasion to use one in an emergency. The report should emphasize keeping calm in the emergency and following the instructions found on the telephone being used.

USING THE DIRECTORY EFFECTIVELY

The telephone directory may remind you of the dictionary. Can you think of one way in which they are alike? (Names arranged alphabetically)

There are several pages of Johnsons. What do you need to know about arrangement when the last two names are the same?

Which would appear first in the directory?

_____Delger, Peter	_____Jorgenson, Tony
_____Nelson, Oliver	_____Jensen, Vincent
_____Cater, Esther	
_____Kraft, John	_____Murphy, Cyril B.
_____Krageland, M.O.	_____Murphy, Cyril P.

Examine the directory to notice that it is divided into sections. How many? What is actually recorded in each part? (Introductory pages, alphabetical section, yellow pages)

Are the numbers which are found in the yellow pages also in the alphabetical section?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Using the Directory Effectively (Continued) What information is available in the front section of the directory? Practice using the directory by locating telephone numbers for the following: your school your church or synagogue your family doctor police department City Hall and Court House fire department State Highway Department Museum of Natural History grocery story relative your Public Library bus depot Use the yellow pages to locate the following numbers of business addresses near you: drug store doctor bicycle repair shop radio shop bank air terminal movie theater highway patrol hospital How would you obtain a number which is not listed in the directory? Why might a particular number not be listed? Prepare a personal directory in which names of children in the class are listed. Select a child to write the names on the board in alphabetical order. Include emergency numbers also. MAKING AND ANSWERING TELEPHONE CALLS How do you proceed to make a telephone call? (Know the name of the person or place and the correct number or where to locate it. Dial correctly. Know the telephone signals. Identify yourself immediately. When leaving a message, give your full name and telephone number.)	

Making and Answering Telephone Calls (Continued)

How long should the telephone be allowed to ring? (About one minute or ten rings.)

How close to your lips should the mouthpiece be held? (About an inch away.)

Demonstrations: To give practice in calling and taking messages, select children to make telephone calls. Use toy telephones or those provided by the local telephone company. The caller and the receiver of the call might dramatize the correct telephone procedure with these suggested assignments:

* Call the information operator to obtain an unlisted number.
* Call the dentist for an appointment.
* Call the police station to report an accident.
* Call a parent who is away from home when an emergency arises.
* Play the role of an adult in calling a television repair shop.
* Your classmate is absent from school because of sickness--call to inquire about his health.
* Your mother's friend calls, but your mother is too busy to come to the phone.
* A man calls to talk to your father who is not at home.

An elementary school child should be familiar with how to place emergency calls.

* Encourage children to discuss emergency calls with their parents.
* Emphasize calm reaction in an emergency.
* Discuss what should be included in the list of emergency numbers posted near the telephone.
* Analyze the following emergency call.

Headquarters: Police Department

John: This is John Berry. I wish to report an automobile accident at the intersection of Pine Street and Sixth Avenue.

Headquarters: An accident at Pine and Sixth Avenue.

John: Yes, Sir, that is correct.

Headquarters: Thank you for calling. A squard car will be sent right away.

John: Goodbye.

Headquarters: Goodbye.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Making and Answering Telephone Calls (Continued)

* Your friend calls to invite you to go to the movies.
* You call a friend to invite her for dinner. Her mother answers.
* You are the chairman of the refreshment committee and order the ice cream for a class party.
* Call the grocery for your mother. Give the order she would like to have delivered.
* Call the librarian to ask for a particular book, poem or information needed for a report.
* Invite your cousin to picnic with your family.
* You are at school and do not remember the directions your mother gave you concerning your noon lunch.
* The garage man calls your home to report that he is through working on your father's car.
* Inquire from theater personnel as to when a particular picture will be shown.
* Make a long-distance call in which you use direct dialing, thus making use of the area code.
* Make a friendly call to a classmate who is on a party line. You hear someone lift the receiver and replace it.
* Invite someone who has traveled to your social studies class to tell about the trip.

Related Activities

The telephone unit offers many opportunities to correlate with other phases of the language arts, as well as with other areas of the curriculum. Some suggestions for related activities follow:

1. Involve some critical thinking as you discuss how the telephone contributes to the economy of our city. Certainly many people are employed to provide telephone service.
2. Make preparation to place calls from St. Paul to other major cities. Show why the caller needs to be aware of time zones. Using the scale on the map, indicate how many miles your voice traveled in the long distance call.
3. Draw a sketch to show how the message travels from a telephone transmitter to a friend's telephone receiver.
4. Clip news stories featuring the telephone from newspapers and magazines.
5. What part do magnets play in telephone communication?
6. Make a tin can telephone.
7. Write a business letter to your nearest Bell Telephone Business Office requesting the publications entitled "The Magic of Your Telephone" and "The Telephone in America."
8. Write a composition expressing thoughts on "How We Use the Telephone." Does your family pay a telephone tax?

T E L E P H O N I N G

TEACHING PROCEDURES

EVALUATING OUR WORK

Before the practice calls are made, children should help prepare a guide list for evaluation. Because it would be too time consuming to check every conversation on all 10 points, the class without the caller's knowledge, might choose three points about which to offer criticism. Suggested guide list:

1. Did the pupil listen for the dial tone?
2. Was the telephone held correctly?
3. Was the person's name given clearly and accurately in beginning and in answering the call?
4. Was the purpose of the call stated clearly and definitely at the beginning?
5. Did the speakers use pleasant and distinct voices? Did they speak with sufficient volume?
6. Was there evidence that planning had been done before calling?
7. Was there anything about the call which suggested that those conversing were concerned about courtesy?
8. Did the caller let the receiver of the call know definitely when the call was completed? Was the conversation closed courteously?
9. Was the receiver properly replaced?
10. Was the purpose of the call accomplished?

FURTHER SUGGESTIONS AND EXAMPLES

Related Activities Continued)

9. Develop a crossword puzzle using telephone vocabulary.
10. Give oral reports:
    * The Life of Alexander Graham Bell
    * The Invention of the Telephone
    * Telephone Calls Across the Ocean
    * Progress in Telephone Communication
    * Project Echo
    * Project Telestar

C U L T I V A T I N G T H E S O C I A L C O N V E N T I O N S

Of Courtesy

"Good manners may in seven words be found:
Forget yourself and think of those around."

Arthur Guiterman

A familiar television program entitled "You Don't Say' informs the audience at the close of the game "It's not what you say; it's what you don't say." This phrase could well be applied to cultivating the social conventions. Have you known individuals to nod their heads, say "uh-huh," or shrug their shoulders instead of responding with a gracious reply? The person lacked a knowledge of the correct and appropriate response. To teach the proper conduct in a variety of situations is a responsibility of the language arts program. But knowledge of acceptable manners is not enough in itself. Many opportunities to let the children use the newly learned courtesies must be provided.

The teacher is in a most important position, for social behavior is learned chiefly by imitation. The climate which the teacher creates should be one of brotherly kindness in which children gain self-confidence and learn the pleasant and polite thing to do. Although certain skills should be stressed in planned lessons, the teacher realizes that correct social behavior and thoughtfulness of others must be emphasized daily and at every grade level.

A likely place to begin is with courtesy in the classroom. Abraham Lincoln said, "I like to see a man proud of the place in which he lives. I like to see a man live so that his place will be proud of him." This goal would be impossible to reach without practicing little acts of courtesy. Every person in the classroom must do his best, not only to learn the three R's, but to learn the fourth R, "Respect" and the fifth R, "Responsibility." Respect is shown by attentive listening, not disturbing those at work, not interrupting a speaker, but instead, offering help when it is needed. Responsibility is shown when everyone does his share to keep the room orderly and the atmosphere conducive to learning. A host or hostess is on hand to greet callers and make them feel welcome.

SKILLS WHICH NEED TO BE DEVELOPED IN TEACHING THE SOCIAL CONVENTIONS

ABILITY TO:

1. Be pleasant, eager to try, kind and cooperative.
2. Accept one's share of responsibility in classroom activities.
3. Extend and receive greetings naturally and with sincerity.
4. Make introductions.
5. Show courtesy to others when speaking or listening.
6. Make an apology for unfavorable conduct.
7. Accept a compliment or a criticism graciously.
8. Express enjoyment and appreciation for another's kindness, gift or invitation.
9. Carry on a pleasant, acceptable conversation at mealtime.
10. Show respect and special courtesies to older persons.

CULTIVATING THE SOCIAL CONVENTIONS

TEACHING PROCEDURES

PLANNING TOGETHER

Our next unit of work in language arts is one which we will not truly be able to finish, but one in which we look to improve our skills everyday. It is the area in which we might say your mother has been your most persistent teacher. Our subject is that of good manners--being polite.

What do people mean when they say you have good manners? (Being thoughtful of others. Doing things that are pleasing to those around you.)

Are manners the same around the world?

1. In the Orient it is considered a compliment to your hostess to belch loudly after a meal.

2. Eskimos rub noses, instead of shaking hands, when they meet.

3. Colonial girls were taught to curtsy and boys were expected to bow when greeted.

4. In some European countries the school children show respect by standing when the teacher enters the room.

So much is included in words like courtesy, manners, politeness and etiquette. Perhaps we should list areas in which we should spend some time. Is there some place you feel inadequate or uncomfortable?

(Children indicate occasions on which they were not sure of the correct thing to do. Teacher gives the assurance that practice and experience make their responses natural and spontaneous. The classroom is a good place for practice on the social conventions. Then try them out for real in society.)

FURTHER SUGGESTIONS AND EXAMPLES

Good Manners

A child should always say what's true
And speak when he is spoken to,
And behave mannerly at the table,
At least as far as he is able.

Robert Louis Stevenson

Resource Book

An etiquette book, Manners To Grow On[1] by Tina Lee, is written especially for boys and girls. The author states that having good manners is similar to playing a game because there are rules to follow. When you know you have done something right, it is like scoring a point in a game. The index is simplified and makes it easy for children to find answers to their etiquette problems. A check list of twenty-five questions is found at the end of the book. Boys and girls can check their own manners.

[1] Lee, Tina. Manners To Grow On. Doubleday and Company Inc., Garden City, New York: 1955.

TEACHING PROCEDURES

Planning Together (Continued)

Characters from stories or library books with which the entire class are familiar can be used to analyze polite actions. Was Cinderella polite?

The teacher may have a favorite passage from a story to share. Example: Chapter V of Bird's Christmas Carol by Kate Douglas Wiggin humorously describes a lesson on manners as the Ruggles children prepare to eat dinner with Carol Bird.

Before the class chooses a specific social convention on which to work, let each think about a person--real or from a storybook--who is gracious, courteous, appreciative and who has the right words and ways to make another comfortable. Plan about five sentences to acquaint classmates with the person. A student may wish to take the opposite point of view and describe the actions of a person whose manners need improvement. Examples should be used to further illustrate the gesture.

WORKING OUT OUR PLANS

As the short talks about "Manners of Our Acquaintances" are given, the students should practice showing courtesy to the speaker.

The listener should think about the qualities described. Do they contribute to some charm one would like to possess?

EVALUATING OUR WORK

Evaluation should be kept to a minimum. One question might suffice.

1. Which character described would you like most to meet? Why?

FURTHER SUGGESTIONS AND EXAMPLES

ELEANOR ROOSEVELT

Eleanor Roosevelt was not only a "first lady" when her husband, Franklin D. Roosevelt was president. She was a first lady in her respect and concern for all human beings. Other people's needs were always more important to her than her own. In her writings she has stressed that young people must be trained to see where the real satisfactions of life are to be found. A value concept built on materialistic achievements is not abiding and satisfying. There is no question but that she would consider a knowledge and cultivation of the social conventions a part of abiding values.

The publisher of her last book Tomorrow is Now said of her, "The busiest woman in the world managed always to have the impression of being at leisure, of devoting all her attention to the person with whom she talked. Her warmth and graciousness radiated through any room into which she walked, tall, dignified, essentially gentle, her quiet voice never raised." [2]

"Small kindnesses, small courtesies, small considerations, habitually practiced in our social intercourse, give a greater charm to the character than the display of great talents and accomplishments."

M. A. Kelty

[2] Eleanor Roosevelt. Tomorrow is Now. New York, Harper and Row, 1963, p.ix

TEACHING PROCEDURES

MAKING INTRODUCTIONS

PLANNING TOGETHER

The opportune time to emphasize proper procedure in making introductions is prior to a real occasion when the skills can be used. It may be well, however, to create some imaginary situations and provide for their dramatization.

Answers to three questions pertinent to making introductions should be considered. They are as follows:

1. Whose name should one mention first?
2. What should the person who is introduced say?
3. What interesting bits of information can you add to help people get acquainted?

Turn to the index of your text to discover where further information on making introductions can be found. Study these suggested references.

WORKING OUT OUR PLANS

Practice making introductions by pretending to be book characters or famous personalities. Be creative and include appropriate props. Include the proper conversation in acknowledging an introduction.

Examples:
1. Author Margurite Henry and Maureen Beebe's friend are introduced by Maureen.
2. Artist Wesley Dennis and Paul Beebe's grandfather are introduced by Paul.
3. Thomas Edison and Henry Ford are introduced by John Burroughs.

FURTHER SUGGESTIONS AND EXAMPLES

ADDITIONAL SUGGESTIONS FOR LESSONS ON ETIQUETTE

1. greeting callers who come to the classroom, responding to greetings and providing a chair for the visitor
2. acceptable behavior when entering the principal's office or when carrying messages to other classrooms
3. accepting a compliment or criticism graciously
4. doing one's share to keep the room in order is consideration for others
5. thanking for gifts and kindnesses
6. practicing acceptable manners at the table
7. being cordial in extending and accepting invitations
8. giving a response when someone has inconvenienced you
9. knowing the circumstances under which to interrupt someone What should be said?
10. asking pardon for unfavorable conduct
11. knowing and practicing manners acceptable on a field trip
12. knowing and practicing proper etiquette at a movie, radio or television presentation
13. extending courtesies to older persons
14. holding the door open for others

TEACHING PROCEDURES

Working Out Our Plans (Continued)

Examples:

4. You introduce your mother to Robert Louis Stevenson.
5. You introduce your teacher to Mr. Craig, a scientist whom you have invited to speak to your classmates.
6. The sheriff of Nottingham introduces Robin Hood and King Richard.

EVALUATING OUR WORK

When each introduction is given, take notes which name is mentioned first. Respect is always shown to mother, teacher or older person, by mentioning their names first. A girl's name is stated before a boy's name. When a boy is introduced to a boy or a girl to a girl, there is no preference as to which name is first.

The person introduced may say, "How do you do?" but never, "Pleased to meet you."

Note interesting bits of information which contribute to a gracious introduction and a conversation which is smooth and natural.

What might we do better next time?

"There is a courtesy of the heart, it is allied to love. From it springs the purest courtesy in the outward behavior."

Goethe

FURTHER SUGGESTIONS AND EXAMPLES

Suggestions for Lessons on Etiquette (Continued)

15. treating a substitute teacher as a guest

ACCEPTABLE EXPRESSIONS FOR PRACTICE

Make certain expressions a part of the child's everyday vocabulary. Practice often so they become spontaneous.

Good Morning!	What a surprise!
How do you do?	How lovely!
I'd be delighted!	How exquisite!
What a lovely home!	Thank you.
How delicious!	Goodbye.

The following films may be used to introduce, strengthen or summarize the unit on social conventions. They are available in the St. Paul School's Audio-Visuals Department. Refer to the film guide, publication 281, for a detailed description of each:

"Are Manners Important?"	"Don't Get Angry"
"Developing Responsibility"	"Everyday Courtesy"
"Friendship Begins At Home"	"Respect for Property"
"Johnny Learns His Manners"	"Rules and Laws"
"Other Fellow's Feelings"	

C O N D U C T I N G M E E T I N G S

Every organization--the City Council, the School Board, the Rotary Club, the Audubon Club, the Ladies Aid, the Men's Club, 4-H, Campfire Girls, Boy Scouts--needs a presiding officer and subordinate officers. One is not likely to look forward to leadership responsibilities unless one has had some experience. The elementary school is an ideal place to begin to practice the proper way to conduct a meeting.

The teacher of a democratic classroom welcomes the opportunity to step into the background when the president of the room club takes charge. Not only is this a real life situation for the practice of oral language skills, but it is a time for acquiring attitudes and understandings. The teacher recognizes that the best way to learn about speech is by speaking. The best way to learn how to conduct a meeting is by participation and having the opportunity to preside. In many rooms class officers are changed monthly so all children may have the experience of being an officer. Sometimes a class president, who always has perfect attendance, plus a consideration for others, politely announces that the vice-president will preside in his place on a particular occasion.

If the pupils feel a part of a cooperative group engaged in meaningful and purposeful activities and if each member feels that his contributions are worthwhile and appreciated, the president's task will not be too difficult. A knowledge of parliamentary procedure will also aid in teaching respect for the social rights of others, as well as the proper procedures for arriving at specific group decisions.

SKILLS WHICH NEED TO BE DEVELOPED IN CONDUCTING MEETINGS

ABILITY TO:

1. Follow the rules of elementary parliamentary procedure.
2. Respect the ideas and criticisms of other members of the group.
3. Show respect for authority.
4. Express one's own proposals or ideas convincingly.
5. Disagree tactfully.
6. Form independent judgments and to arrive at one's own convictions concerning a proposal.
7. Stick to the point under consideration.

CONDUCTING MEETINGS

TEACHING PROCEDURES

PLANNING TOGETHER

Topic for Discussion: Are room clubs pleasures or time wasters? Should Room____ organize a club?

(Because intermediate pupils show great enthusiasm for club activities, it is likely that plans for one which has worthwhile purposes will be the next point of discussion.)

What would be our purpose in having a club?

1. Discuss business of the week which concerns the group.

2. Choose helpers to fulfill various housekeeping duties.

3. Include something of educational value and interest as a program item.

What officers should be elected? How long should each serve? What are the duties of each?

1. The president presides at each meeting and keeps things moving smoothly. He appoints committees for special work.

2. The vice-president takes charge of meetings when the president is absent. He helps the president in carrying out the club's activities.

3. The secretary writes a report of what happens at each meeting. It is read at the next meeting. He is responsible for any correspondence.

4. The treasurer handles the club's money.

FURTHER SUGGESTIONS AND EXAMPLES

ROOM ORGANIZATION

Clubs would soon lose their effectiveness if minutes, unfinished business and committee reports would be on the agenda everyday. One meeting a week for a formal meeting would certainly suffice. However, the club officers should be ready to assist with room organization at any time. The club president may call the group to order every morning. If the teacher is delayed in arriving, pupils should accept their responsibilities as directed by the president. The evaluation of a lesson, for example, accomplishments during the physical education period, might be an occasion for the club president to preside. All these experiences of carrying on the business of a classroom contribute to the practice necessary if one is to gain skill in conducting meetings.

RECORDING THE MINUTES

At some meeting request all club members to write the minutes. This will help everyone realize minutes are a brief, accurate record of what actually happened. It may also contribute to the development of more critical, evaluative listening skills.

REFERENCE

Robert's Rules of Order by General Henry M. Robert (Revised, 1951) is often referred to as the authority when problems concerning parliamentary law arise. It is published by Scott, Foresman and Company, Chicago, Illinois.

CONDUCTING MEETINGS

TEACHING PROCEDURES

(Planning Together Continued)

Much time will be saved if regular rules of order are used. We call it parliamentary procedure. What order of business shall the president use?

Rules of Order

1. Calling the meeting to order
   "The meeting of the_____Club will please come to order."

2. Reading of the minutes
   "Will the secretary please read the minutes of the last meeting?"

3. Approving or correcting the minutes
   "Are there any corrections or additions?"

4. Announcing the result
   "The minutes are approved as read." (or) "The minutes are approved as corrected."

5. Asking for reports of committees
   "We shall now have a report of the_____committee."

6. Approving reports of committees
   "Is there any discussion of the report?" "The report is accepted."

7. Asking about unfinished business
   "Is there any unfinished business?"

8. Asking about new business
   "Is there any new business to be brought up?"

FURTHER SUGGESTIONS AND EXAMPLES

FILM

The 16 mm. sound film entitled "Conducting a Meeting" is available from the Visual Education Film Library at 515 City Hall.

BE AN OBSERVER

Attend a meeting in which you are not a participant to take special note of parliamentary law in action. Report to the class how business was handled.

DISCUSS THE INTERESTING HISTORY OF WORDS

Parliamentary law refers originally to the customs and rules for conducting business in the English Parliament.

The word adjourn is from Latin words that meant to stop work until another day. The "journ" part of the word refers to a day. It is easy to see how words like journey (a day's travel) and journal (a daily record) are related.

The word minute comes from a Latin word meaning small. Its use dates back to 1502 when one of its uses was defined as the record of the proceedings of an assembly. When a secretary keeps the minutes of a meeting, he makes a record of the small items on the agenda.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Rules of Order (Continued)

9. Turning the program over to the program chairman
"I shall now turn the meeting over to the program chairman."

10. Asking for motion to adjourn
"Is there any further business to come before the club? If not, we are ready for a motion to adjourn."

11. Announcing adjournment
"The meeting is adjourned."

(Refer to "Description of General Skills," page 18 of this guide for additional details on the motion-making.)

CARRYING OUT OUR PLANS

The teacher may act as chairman until the president has been elected. The president then asks for nominations for the remaining officers. After nominations have been closed, a vote is taken. Voting may be done by the raising of the hand. If one's choice is written on a ballot, tellers must be chosen to distribute, collect and count them.

As club meetings are held, occasions will arise when points need clarification. The following questions may be used for additional discussion.

1. Why are the regular rules of order called parliamentary procedure?

2. What is meant by addressing the chair?

3. How is a motion made? (Motion is made, seconded, then stated in full by the president.)

Club Constitution

A club constitution written by a committee of sixth graders is available in the Curriculum Office. The club's aims and duties of officers and room helpers are clearly defined.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

4. What does the president say before a vote is taken? (Is there any discussion?)

5. When is it not necessary to address the chair? (A member does not need to be recognized to second a motion.)

6. When is it not necessary to rise? (It is not necessary to rise to second a motion.)

7. How can you politely disagree with a classmate's proposal? ("Here is another suggestion." "We might try another way.")

8. How do club members show respect for authority? (No one should speak until he has the chairman's permission.)

EVALUATING OUR WORK

Although evaluation in this guide is listed as the last step in teaching a lesson, it should be remembered that evaluation takes place at points within the lesson. Children need to stop many times in their work to ask "Where are we now in the carrying out of our plans?" "Have we succeeded in what we set out to do?"

The evaluative question at the end of every project is likely to be, "How could we improve another time?"

As children develop criteria for evaluating club meetings, they might be asking some of the following questions:

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Evaluating Our Work (Continued) 1. Are we following the rules of parliamentary procedure? 2. Are the meetings worthwhile? Do they move smoothly? 3. Are members courteous to one another? Do they show respect to the officers? 4. Do members use well planned sentences when presenting items of business? Do they speak convincingly? 5. Are the club activities run by a minority or majority of the members?	

. . . and then what do you think happened?

L I S T E N I N G

In the sequential development of the four language arts, listening is foremost. It thus lays the ground work for subsequently learning to speak, to read and to write. Listening is as vital a part of the language curriculum as are speaking and writing because it provides much of the intake so necessary to a rich and effective program.

Listening implies more than hearing. It involves giving active, conscious attention to what is heard for the purpose of gaining some meaning from it. If we merely hear sounds, no reaction may take place. We must comprehend the special meaning of the sounds we hear and relate them to our past experiences.

1. Physical conditions within the listener--such as hearing loss, fatigue or poor health have an effect on his ability to listen. Physical well-being is a decided asset to the listener. The physical environment, too, may be responsible for ineffective listening. This might include distracting noises or an uncomfortable room temperature. The speaker himself may distract from his message by nervous mannerisms or poor speaking qualities.

2. Psychological factors in listening which involve attitudes and personality traits are sometimes difficult to recognize. Prejudice or lack of sympathy for the speaker, preoccupation with personal problems and interests, boredom or lack of interest may be involved.

3. The "experiential background" is a factor in listening. Lack of interest may be the result of little or no experience in the area in which listening is taking place. Antagonistic attitudes may stem from unpleasant experiences. The listener's vocabulary affects the quality of listening. Children do not "hear" ideas beyond their understanding. Just as children need training and guidance in mastering vocabulary in reading, so do they need instruction which will build up a meaningful listening vocabulary.

Before the invention of the printing press, listening was the primary means of learning. Again through the coming of mass media of communication, the radio, television and motion pictures, listening has assumed a very significant place in learning. Listening precedes reading as a way of learning and continues to be a chief tool of learning until one acquires considerable skill in reading. However, with the extended use of the mass media of communication, listening is consuming an increasing share of the older child's day, also. Although much of this listening is done beyond the realm of the school, there is a very obvious need that children must be helped to learn to listen intelligently and discriminately.

Rankin[1] reported that of the time people spend in communicating each day, approximately 45 per cent is devoted to listening, 30 per cent to speaking, and the remainder of the time to combined reading and writing.

Wilt's[2] study showed that contrary to what teachers believe, children were spending more time listening than in any other single activity. They were expected to listen 57.5 per cent of the classroom activity time. It was also noted that children spent most of the time listening to the teacher rather than to each other.

A number of studies have been conducted in which listening skills have been identified and taught. The skills which have been identified by several authorities have been classified and listed on page 162 of this guide.

There is also scientific proof that children gain in listening comprehension after a period of specific instruction.

Listening is a part of the entire curriculum. Each activity of the day's program requires that pupils listen. These situations are the natural opportunities for direct or indirect teaching of desirable techniques. The following principles are offered to check the effectiveness in teaching listening:

1. Set definite purposes for listening. Children should know <u>why</u> they are to listen, <u>what</u> they are to listen for; and <u>how</u> they are to listen.

2. Integrate listening experiences with <u>all</u> curricular areas.

3. Maintain an environment conducive to listening. Children should be physically comfortable, relatively free from distractions and, in so far as possible, have a psychologically receptive attitude.

4. Provide a variety of interesting activities to motivate attention and insure participation.

5. As in other areas, plan practice lessons to develop specific listening skills as the need arises.

6. Evaluate progress in listening training. Informal teacher checking procedures may be used in primary grades. In intermediate grades, oral tests for ideas and facts can easily be administered by the teacher. Share the results with the students.

[1] Rankin, Paul T. "The Importance of Listening Ability." <u>English Journal</u>, College Ed., 17: 623-30, October, 1928.

[2] Wilt, Miriam E. "Teaching Listening and Why." <u>A Monograph for Elementary Teachers</u>, No. 20. Evanston, Illinois: Row Peterson and Company, 1951.

A CODE FOR TEACHERS OF LISTENING[1]

A group of teachers, led by Professor Howard E. Blake, Temple University, planned a number of projects to improve their teaching of listening. To give more form and substance to the teaching of listening, the following code was devised.

"As a Teacher of Listening I Shall:

1. Be a good listener myself.
2. Use a classroom voice (relaxed, unhurried, non-threatening, varied tones) and facial expression (sincere, expressive, varied) that promote accurate listening.
3. Initiate activities with interest levels of my class in mind; e.g., make things so interesting children will want to listen.
4. Get everyone's attention before speaking.
5. Teach children that directions, instructions, and other types of information-giving will be stated only once.
6. Encourage children to listen to each others' contributions; e.g., do not repeat a statement, answer, or remark a child gives.
7. Ask many questions that require more than a "yes" or "no" or other short answers.
8. Take time to listen to my pupils before and after school as well as during the school day.
9. Teach listening all day long in connection with all subjects.
10. Create an emotional and physical climate conducive to good listening.
11. Establish with my children the purpose for which they should listen to each activity.
12. Be well-prepared every day for the material to be taught or activities to be directed.

[1] Blake, Howard E. "A Code for Teachers of Listening." Elementary English, No. 39, January, 1962.

13. Vary my classroom program to provide a variety of listening experiences; e.g., sound films, discussions, debates, individual and group reports, dramatic activities, demonstrations, group work, music, descriptions, etc.

14. Teach my children the importance and value of being a good listener.

15. Realize that my children as a rule spend more time listening than in any other communication skill.

16. Be aware of the seating arrangement in each listening activity; e.g., have my children sit as close as practicable to me when the entire class or a small group is being taught.

17. Help my children to set up standards for effective listening.

18. Teach my children to develop an appreciation and awareness of sounds.

19. Build a program in which listening skills are consistently taught and practiced; e.g., interpreting unknown words through context; noting details; following directions; finding main and subordinate ideas; detecting clues that show the speaker's trend of thought; evaluating an expressed point of view in relation to facts, propaganda, and previous learnings; making valid inferences.

20. Teach my children to form desirable listening habits; e.g., self discipline (disregarding of distractions and mannerisms of speaker;) mental curiosity (asking questions about what has been heard;) critical analysis (truth, logic, sequence;) listening for different purposes (appreciative, analytical, informative, recreational, responsive, marginal;) courtesy to the speaker; non-emotionalism (find something interesting in the subject and the speaker, withhold opinion until speaker has finished;) using the differential between thought speed and speaking speed."

SKILLS WHICH NEED TO BE DEVELOPED IN LISTENING

LISTENING FOR ENJOYMENT AND APPRECIATION

ABILITY TO:

1. React to the author's mood.
2. Enjoy the development of a story.
3. Develop mental imagery.
4. Appreciate the author's or speaker's style.
5. Detect effects of voice emphasis and inflection.
6. Develop an awareness of how character is revealed through dialogue.
7. Enjoy tuneful words and pleasing rhythm.

LISTENING FOR INFORMATION

ABILITY TO:

1. Answer specific questions.
2. Follow directions.
3. Follow the sequence of ideas in stories, plays, reports, demonstrations.
4. Understand main ideas.
5. Understand supporting details.
6. Take notes.
7. Gain understanding of new words from context.
8. Gain understanding of the correct form.
9. Summarize information.

LISTENING CRITICALLY OR ANALYTICALLY

ABILITY TO:

1. Distinguish between fact and fiction.
2. Distinguish between fact and opinion.
3. Detect prejudice and bias.
4. Evaluate propaganda.
5. Recognize sales psychology techniques.
6. Sense the speaker's purpose.
7. Make inferences and draw conclusions.
8. Understand relationships.
9. Discern similarities and differences.

L I S T E N I N G T O P O E T R Y

Poems by a Little Girl[1], a collection of Hilda Conkling's creative endeavors at age seven, includes a poem with a line of supreme wisdom. In writing of her liking for visiting a certain stream, she said, "I have to listen a great deal."

Morning

There is a brook I must hear
Before I go to sleep.
There is a birch tree I must visit
Every night of clearness.
I have to do some dreaming,
I have to listen a great deal,
Before light comes back
By a silver arrow of cloud,
And I rub my eyes and say
It must be morning on this hill!

Today's teacher takes time "to listen a great deal." He is unlike the teacher of yesteryear who felt compelled to be "up front" talking "hard" all the time in the sincere belief that this was effective teaching. A carefully planned program in listening includes many poems read by an accomplished oral reader for sheer, mutual pleasure. This gives children an enjoyable opportunity "to listen a great deal."

May Hill Arbuthnot sets up a useful criteria by which a teacher may judge poetry for children.[2] She suggests asking oneself these three questions:

1. Does it sing--with good rhythm, true unforced rhyme and a happy compatibility of sound and subject?

2. Is the diction distinguished--with words that are rich in sensory and associative meanings; words that are unhackneyed, precise and memorable?

3. Does the subject matter of the poem invest the strange or the everyday experiences of life with new importance and richer meanings?

[1] Conkling, Hilda. Poems by a Little Girl. New York: Frederick A. Stokes Company Inc., 1920

[2] Arbuthnot, May Hill. Children and Books. Illinois: Scott Foresman and Company, 1947

Children do not develop facility for reading poetry as readily as they do for reading prose. The inverted word order, parenthetical constructions and delayed meanings often make poetry difficult for children to read. However, they do enjoy listening when it is read with sincerity and meaning by one who understands and enjoys it. The "key" to appreciation is having many opportunities to listen. Although the teacher's first aim is for a pleasurable experience with poetry, an equally noteworthy aim is to help children use and develop their listening skills.

Children prefer narrative to descriptive poetry. They like humor and the unexpected. Besides good anthologies from which to choose appropriate verse, the teacher should make a collection of his own. To have a poem "just right" for the occasion and to seize the opportunity to use it at the "right time" is one of the first considerations for stimulating children to find pleasure in poetry.

1. Is it a windy day out of doors? Christina Rossetti's, "Who Has Seen the Wind?" and Robert Louis Stevenson's, "The Wind" would be among those appropriate to read.

2. Did a pupil forget something? Read orally what Beatrice Curtis Brown thinks about forgetting in "Jonathan Bing."

3. Is a change of seasons being experienced? "Something Told the Wild Geese" by Rachel Field, "How the Leaves Came Down" by Susan Coolidge and Elinor Wylie's, "Velvet Shoes" would surely spur the imagination with the commonplace.

4. Is there a poem which gives special emphasis to the teaching of morals? "Little Charlie Chipmunk" by Helen Cowles LeCron might suffice to remind children to curtail their talking. Arthur Guiterman's, Proverbs has much food for thought. "I Thought I Could" rewards the child with a persistent, never-give-up attitude.

5. Is it a time for relaxing and laughing together? Let your taste and imagination take you on a "poetry expedition."

As important as the choice of selection is the teacher's enthusiasm as he leads children toward an attitude of interest and expectation. His own feeling that poetry is important communicates itself to children as he helps them to enjoy and appreciate through listening activities.

L I S T E N I N G T O P O E T R Y

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE MAKE OUR PLANS — Lesson I

It is time to put away your work and tune in to a different channel. Turn your dials to channel L-I-S-T-E-N. The words will travel across the air waves when

1. Everyone is comfortable and relaxed.
2. The attention of the listeners is on the speaker.
3. There is stillness in the room.

When I looked out the window this morning and saw flowers in bloom, I thought of this poem to share. I hadn't planted the flowers. They just appeared here and there among the grass. Listen to find out if you named the flower correctly.

WE CARRY OUT OUR PLANS

'O Dandelion, yellow as gold,
What do you do all day?'

'I just wait here in the tall green grass
Till the children come to play.'

'O Dandelion, yellow as gold,
What do you do all night?'

'I wait and wait till the cool dew falls
And my hair grows long and white.'

'And what do you do when your hair is white?
And the children come to play?'

'They take me up in their dimpled hands
And blow my hair away!'

Anonymous

ALWAYS PRESENT A PURPOSE FOR LISTENING

Do you think adults like dandelions as well as children? Perhaps you've heard your parents say, "They grow like weeds." Listen to hear where a poet thinks they come from.

Dandelions

There surely is a gold mine
Somewhere under the grass,
For dandelions are popping out
In every place you pass.
But if you want to gather some,
You'd better not delay,
For gold will turn to silver soon
And all will blow away.

Anonymous

From where does the poet think they come?
Why should you hurry to pick a bouquet?

This is a poem about a soldier with a golden helmet. After you have listened carefully, give the poem a title.

Dandelions

O little soldier with the golden helmet,
What are you guarding on my lawn?
You with your green gun
And your yellow beard,
Why do you stand so stiff?
There is only the grass to fight!

Hilda Conkling

TEACHING PROCEDURES

We Carry Out Our Plans (Continued)

1. Did the poem tell about the flower you thought I had seen from my window?

2. I'll read the poem again. Listen for three colors mentioned in the poem.

3. You've all picked yellow dandelions. How yellow does the poet say they are?

   Have you picked white dandelions? Did you like what the poet said in the last two lines?

   'They take me up in their dimpled hands
   And blow my hair away.'

4. Listen to the line "And what do you do when your hair is white?" Can you hear three words that start alike?

5. What words that rhyme did the poet choose to use? Listen to the poem again.

6. The title of the poem is "A Conversation." Think about the title. Why does the poet call it "A Conversation?"

7. We could say this poem like a conversation. Imagine that I am the dandelion and you are all the children that love dandelions. What will you ask me?

   "O Dandelion, yellow as gold,
   What do you do all day?"

   I will answer:

   "I just wait here in the tall green grass
   Till the children come to play."

FURTHER SUGGESTIONS AND EXAMPLES

Purpose for Listening (Continued)

If you would paint what the poet describes, you would need to make two pictures. Listen to see what each would be like.

Dandelion

There was a pretty dandelion
With lovely, fluffy hair,
That glistened in the sunshine
And in the summer air.
But oh! This pretty dandelion
Soon grew old and gray;
And, sad to tell! Her charming hair
Blew many miles away.

Anonymous

Five kinds of flowers are pictured in this poem. Of the five, only one is for you. Listen . . .

Flowers

The tulips and the jonquils
I can only smell and see
For they belong to Mrs. Jones
They don't belong to me.

The dancing apple blossoms
And laughing daffodils
Are just to look at, not to touch
For they are Mrs. Hills.

But Dear God made the dandelions
And scattered hundreds of them
For little children's hands to pick
To twine and wear and love them.

LISTENING TO POETRY

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE LOOK AT OUR WORK

The teacher evaluates by taking note of

1. Attitude toward poetry. Do the children enjoy and look forward to poetry time?

2. Habits of listening. Do the children give their complete attention to the speaker?

3. Review of skills. Do children's reactions indicate a response to the purposes which were set up for the listening activity?

WE MAKE OUR PLANS (For Six Year Olds) Lesson II

Today is Danny's birthday. Will you all come forward so we can celebrate his birthday? Danny, will you please sit in this chair? How old are you, Danny? Are you going to have a party at home? Is your mother baking a cake? How many candles will be on your cake? Children, what could we do to make this a special day for Danny?

1. Sing "Happy Birthday" to Danny.

2. We can give him a "birthday spanking." While I spank, you may clap and count. How many times will you clap?

3. Now I have something special for Danny. It is a poem written especially for six year olds. Listen and watch my fingers carefully so you can remember how to say and do it. The title or name of this poem is:

The End

When I was one
I had just begun,

TEACHING PROCEDURES

We Make Our Plans (Continued)

When I was two
I was nearly new
When I was three
I was hardly me
When I was four
I was not much more
When I was five
I was just alive
But, now I am six,
I'm as clever as clever
So I think I'll be six
Now, for ever and ever.

WE CARRY OUT OUR PLANS

Do you remember when you were three? Or two? Do you know anyone who is that young?

I'll read the poem again for our birthday boy, Danny, and for you. Listen especially this time for the word clever.

The discussion which follows might include:

1. "But now that I'm six
   I'm clever as clever
   I think I'll be six
   Now, for ever and ever."

2. What does the word clever mean? What other words mean the same as clever? Why did the man who wrote the poem use the word clever instead of wise?

2. What is a grown-up word for the name of a poem? Do you remember the title of this poem? Why is "The End" a good title?

FURTHER SUGGESTIONS AND EXAMPLES

EXTENDING MATHEMATICAL CONCEPTS THROUGH FINGERPLAYS

Poems and finger plays may be used to develop age, months, weeks, days, seasons, simple addition and subtraction.

Some suggestions are:

"Ten Little Indians"--Anonymous
"Higgledy, Piggledy"--Kate Greeneway
"Five Little Squirrels"--Anonymous
"The Months"--Mother Goose
"The Garden Year"--Sara Coleridge
"Marjorie's Almanac"--Thomas Bailey Aldrich
"Twenty Froggies"--George Cooper
"The Money and the Crocodile"--Laura Richards
"Five Years Old"--Marie Louise Allen
"The Chickens"--Anonymous
"Growing up"--Anonymous

These poems can be found in the following poetry anthologies:

Let's Read Together Poems--Helen Brown--Row Peterson and Company.

Silver Pennies--Blanche Thompson--Macmillan Company.

Sung Under the Silver Umbrella--ACE--Macmillian Company.

Small Child's Book of Verse--Doane--Oxford Press.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

It is your turn to say the poem with me. I will say the *first two* lines, then you say them.

Continue enjoying and learning the poem together.

WE LOOK AT OUR WORK

1. Was this a happy poem? Do you think the poet has a boy who is six years old? Perhaps he remembers when he was six himself.

2. Is being six a happy time?

3. Do you think you are really more clever when you are six? Why?

4. Was it fun to say this poem? Did you like to make it jingle along?

5. What did it mean each time we held up one finger as we said the poem?

6. Is this a make-believe poem, or could it have really happened.

How high is a skyscraper?

L I S T E N I N G T O S T O R I E S

A RIDDLE

What's gay as a carnival, handy as chalk
Jolly as puppies just learning to walk
Useful as band-aids or money to spend,
Warming as fire is, kind as a friend,
Tempting as hamburgers ready to cook,
Far more exciting than flying?
A BOOK

Phyllis McGinley

Please read me a story! What a thrill these words must be to an adult who takes time to read good literature to his children! How fortunate, too, is the child whose parents have realized the value of introducing their children to the wonderland of books and stories. It has been proven again and again that literature fulfills the needs for intellectual growth, security, and beauty.

At all levels, children are capable of enjoying literature above their reading level and through oral presentation. They not only become acquainted with literature they might otherwise miss, but they also have opportunities to share in aesthetic experiences.

As teachers, let us keep in mind the importance of planning periods for listening activities for oral presentation of any prose selection.

Listening to stories requires little motivation if the selections are appropriate to the needs of the children and if they are read at opportune times. The qualities inherent in good stories are an aid to good listening. A few brief comments will suffice as an introduction to a story if the purpose for listening is enjoyment and appreciation.

As children mature, their purposes for listening take on greater importance. Children then begin to evaluate and interpret stories in the light of their own experiences. They begin also to feel empathy and to relate to individual characters within the various selections.

Crane and Heaton[1] recommend that children be led to successively higher levels of understanding and appreciation through following discussion on these suggested levels.

1. What happened? (Remembering, recounting, relating)

2. How did the character feel? (Deepening awareness of personal reactions)

3. Could this really happen? (Relating real life to the story)

4. What would you have done? (Problem solving)

5. What have we learned from this? (Conceptualizing, generalizing, finding the principle, reapplying an understanding already learned)

The above levels have implications for developing listening skills which are used in formulating the purposes for listening.

SKILLS WHICH NEED TO BE DEVELOPED IN LISTENING TO STORIES

ABILITY TO:

1. React to the author's mood.

2. Enjoy the development of a story.

3. Develop an awareness of how character is revealed through dialogue.

4. Follow a sequence of ideas.

5. Gain an understanding of new words from context.

6. Distinguish between fact and fancy. (Late primary)

[1] Crane, Ora Mae and Heaton, Margaret M. "Levels of Discussion." Childhood Education, December, 1956, pp. 151-156.

LISTENING TO STORIES

TEACHING PROCEDURES

WE MAKE OUR PLANS (Grade One)

We shall listen to the reading of a well-known story for the purpose of dramatizing it. (Adaptations of this lesson may be made on any primary level using stories which are appropriate to the grade.)

Today we shall hear a story which I am sure everyone has heard before. It is about a seed that was planted and grew into such a large plant that a boy was able to climb up on it to great heights. Who remembers? "Jack and the Beanstalk," of course! Would you like to hear it again? Do you think it would be fun to act the story? What would we have to decide before we can make a play out of it?

1. Who are the characters?
2. How many parts has the story?
3. What does each of the characters do?

We must also get ready to listen. Is everyone comfortable? Are we tuned in?

Perhaps I shall have to read the story several times in order to plan our play. First, we shall listen to decide how many characters we shall have in our play.

WE CARRY OUT OUR PLANS

The teacher reads the story. Upon completion, the class may help decide upon the four main characters and the several minor characters. These may be listed on the chalkboard. (The lesson, thus far, may be of sufficient length for one language period.)

On the second day, the story may be reviewed through rereading or by retelling it. The purpose for listening the second time will be to decide how many parts the play will need and of what the dialogue will consist.

FURTHER SUGGESTIONS AND EXAMPLES

Children's interest in stories may be stimulated if they are asked to listen for the following suggested purposes: (one purpose at a time)

1. Listen for enjoyment.
2. Listen for humorous incidents.
3. Listen to colorful words.
4. Listen for word meaning from context.
5. Listen to the development of the story.
6. Listen to illustrate parts of the story.
7. Listen for purpose of relating incidents to their own experiences.
8. Listen for the moral values which are taught.
9. Listen to learn about the customs of other cultures.

Suggested titles for listening to prepare a dramatization or to remember the sequence of events:

"Henny Penny"
"The Story of the Three Little Pigs"
"The Tale of Peter Rabbit"
"Johnny Cake"
"The Three Billy Goats"

Suggested titles for listening to learn moral values:

"The Little Rabbit Who Wanted Red Wings"
"The Dog and His Shadow"
"The Fox and the Crow"
"The Country Mouse and the Town Mouse"
"Pinocchio"

Suggested titles for listening to enjoy the development of a story:

"Make Way for Ducklings"

TEACHING PROCEDURES

We Carry Out Our Plans (Continued)

The discussion following the second reading would lead to a listing of the parts or acts of the story. It may be similar to the following:

1. Jack and his mother decide to sell the cow.
2. Jack's sale of the cow was a poor bargain.
3. Jack's adventure in climbing the beanstalk.
4. The happy ending.

The third day, children may be divided into small groups to rehearse for a very impromptu play. (Too much rehearsal or formality is not recommended on the primary level.) Any props which are used should be those readily available. Dialogue should be spontaneous (a result of familiarity with the story) Groups may present their plays when ready, preferably the next day.

WE LOOK AT OUR WORK

Children have had several opportunities to listen--first to the reading of the story, then to the presentation of the dramatization. Results should give an indication of how well children have listened. When all groups have completed their dramatizations, the class should enter into an evaluative discussion such as:

1. Which of the plays did you like best? Why?
2. Were the plays all alike? Why not?
3. Did each of the groups remember to include the four parts of the story?
4. Which giant did you like? Why?
5. Can you tell some clever ideas which you heard?
6. Shall we choose a play which might be presented to another first grade?

FURTHER SUGGESTIONS AND EXAMPLES

Titles (Continued)

"The Runaway Bunny"
"The Gingerbread Boy"
"Down, Down the Mountain"

The MacMillan English Series Book 3 contains several suggestions on listening to stories pages 206-208. Anthologies for the teacher's reference are listed on page of this guide.

Take time to read to children. Spend some time each day reading a short story or a poem. Practice until you do it well. The selection may be chosen because of its special need or merely for enjoyment. Setting a purpose for listening will aid children to become attentive listeners.

Use visuals. Take full advantage of illustrations that accompany stories. They help to develop imagery which aids appreciation and understanding.

A study by Rogers and Robinson[1] lists the following areas of reading interest demonstrated by first grade pupils.

Category	Order of Preference
Make-believe	1
Happiness	2
Humor	3
Adventure	4
History	5
Family	6
Anxiety	7
Today's World	8

[1] Roger, Helen and Robinson, Alan H. Elementary English. November, 1963, pp 707-711.

LISTENING TO MUSIC

Listening is an intrinsic part of all musical learning and musical activity. For this reason, it should be the primary aim of the teacher to develop listening habits among the pupils that can bring about musical pleasure and understanding. Before children can learn to appreciate good music, they have to be taught how to listen to it.

One approach to developing these listening habits and appreciation is the use of the phonograph record. Records can provide listening experiences which will teach children to listen to music in a thoughtful way. Initially, records should have content which appeals to children and content which corresponds to their interests and experiences. The music of the record should contain something which is familiar, a melody, a rhythm, a story or a sound effect, so they will have a desire to listen. For example, children in the first grade have learned to sing lullabies. Listening to lullabies would naturally follow.

The performance and the recording should be of excellent quality since an ultimate aim is to develop an appreciation for the finest in music.

The general skill to be developed when studying music on a phonograph record is to listen for enjoyment and appreciation. More specific skills include the following:

1. React to the composer's mood. Is it happy or sad?
2. Learn to distinguish between high--low, loud--soft, fast--slow.
3. Recognize the tones made by the violin, the flute and the drum.
4. Listen closely to a melody so one can recognize it upon a later hearing.

LISTENING TO MUSIC

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE MAKE OUR PLANS

Previous to this lesson, the teacher has taught songs which are lullabies such as "Dolly's Lullaby" on page 6 and "Rock-aby Baby" page 12 of American Singer, Book I. Children are also acquainted with and can recognize "Lullaby" by Brahms. Children are learning to recognize music of a lullaby as being slow, soft, sweet and having a swinging or rocking rhythm. Through singing and listening, the class is also learning to recognize the music of the march and dance.

WE CARRY OUT OUR PLANS

When everyone is comfortable, relaxed and ready for the listening lesson, the teacher places three pictures before the children. One is a picture of a parade, another is of a baby being rocked to sleep and a third is of children dancing.

Purpose for listening--listen to the music and select the picture which best describes the music.

After hearing the recording once, the class decides the picture of the children dancing, best describes the music, because the music sounds like a dance. The music is gay, active, playful and fast. It makes the feet want to go faster than a march. The music is not soft and rocking as a lullaby. The children identify the music as a dance.

The teacher then tells the class that the music is a dance which comes from the "Nutcracker Suite" written by Peter Tschaikovsky.

The "Nutcracker Suite" is a fairy story in music of a little girl and her toys. Christmas night the little girl dreams that her dolls and toys come to life and are having a party

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

around the Christmas tree. The Nutcracker, who is really the prince of fairyland, and the toys take the little girl to a delightful place ruled by the Sugar Plum Fairy. Mr. Tschaikovsky uses many kinds of dances to tell the story of the adventures of the little girl and her toys. The teacher explains that the record played is one of these dances.

The teacher uses her own imagination and says that she believes among the toys which went to fairyland were a drum, a violin and some flutes. The teacher places pictures of each of these instruments before the children. When the recording is played a second time, the children are asked to identify the instrument. After listening, they identify the flute. The teacher then asks children if they could name the dance. They decide it is "The Dance of the Toy Flutes."

The teacher sings the beginning phrase of the musical theme or main melody of the dance. Children listen and then sing it back to the teacher. The teacher plays the "Dance of the Toy Flutes" a third time in order that the children might be able to identify this short melody within the selection.

WE LOOK AT OUR WORK

A lesson in appreciation may come to a close without a formal evaluation. Children may react spontaneously as to how they feel about the music.

The teacher evaluates by noting whether or not each purpose given for listening is fulfilled. It is always well to refer to the skills planned in the initial stages of the lesson.

LISTENING TO REPORTS

Much of the reporting in primary grades is informal. The sharing period gives children many opportunities to relate their experiences. Gradually they learn to assume responsibility for interesting their listeners in what they say. The listeners, too, will be introduced to the importance of courteous, attentive, sustained listening.

As children mature, they acquire the ability to relate experiences which are more comprehensive and which require planning in the form of simple organization of ideas. These oral expressions may be called reports.

Listening to reports will consequently demand more of the listener as he must listen to a sequence of events, to main ideas and to subordinating ideas. There is no particular grade level at which the children manifest readiness for the more formal report because of the difference in rates at which children mature. Some first graders may be ready for reporting, others not until second or third grade. However, by the time children reach third grade, the entire group should experience lessons in reporting and the subsequent listening training which reporting necessitates.

SKILLS WHICH NEED TO BE DEVELOPED IN LISTENING TO REPORTS

ABILITY TO:

1. Follow the sequence of ideas or events.
2. Select the main ideas.
3. Think to interpret new words through context.
4. Practice courtesy.
5. Arrive at conclusion.

LISTENING TO REPORTS

TEACHING PROCEDURES

WE MAKE OUR PLANS

Most primary children are interested in the world around them. The phonomena of weather is always fascinating.

On a day when the weather is favorable, a first hand experience in the form of an excursion around the school grounds may be planned.

In planning together we have an opportunity to practice conversation skills. Boys and girls, when we talk about the weather, what are the things we think about? Guide the children in answering to elicit temperature, wind, clouds, snow and rain.

Shall we go for a short walk today to observe the signs which tell us about weather? I shall list on the blackboard the things which we shall observe. You may all help me.

Listing may be as follows:

1. We shall notice how strongly the wind is blowing.
2. We shall take note of how the sun feels to us.
3. We shall look at the color of the sky and the kinds of clouds.
4. Perhaps we can find a thermometer which tells the temperature.
5. Before we come in let us decide what kind of weather we have today.

Do you think you can be quiet, orderly observers so that when we return, some of you can be reporters and tell us what you saw? You should be ready to tell at least three things about the weather today.

FURTHER SUGGESTIONS AND EXAMPLES

1. We do not expect early primary children to relate experiences which require much organization. However, as they grow in ability to express several sentences in sequence, experiences in observation will be helpful.

2. They may observe pets or inanimate objects that are brought into the classroom, observe things on the way to school, or take short excursions for the specific purpose of observing birds, trees, buildings or other objects.

3. Older primary children will be able to relate out-of-school experiences. For the most part, the primary child's planning of a report will be in terms of the sequence of events.

4. By the time children reach third grade they can be taught to prepare material for a report which follows a simple outline. Social studies and science experiences usually call for reports.

5. In all reporting experiences the audience should practice listening skills. As children mature, they should participate in questioning the reporter on the basis of the purposes which were formulated for listening.

6. The tape recorder is an effective aid in reporting. As children listen to the recording, they have further opportunities to evaluate their work.

7. The microphone aids children in evaluating voice quality as they hear their voices amplified.

TEACHING PROCEDURES

We Make Our Plans (Continued)

Let us get ready for our trip. Everyone please get his partner.

WE CARRY OUT OUR PLANS

As the children with their teacher walk around the school grounds, they observe quietly and return to their classroom.

How many of you think you can tell two or three things about our weather today?

First, we shall have to be good listeners. What must good listeners remember?

1. They must be quiet.
2. They must look at the one who talks.
3. They should listen carefully to what is said.
4. They should listen to the end of each report.

In their first experience in reporting children may need to be given some assistance. A typical report from their excursion might be:

> "I saw the wind blowing the trees. The sun felt very warm. I think it is going to rain because the sky is getting dark."

Listeners may be given opportunities to ask an occasional question of the reporter. As the group gains experience in listening to reports, individuals may be asked to repeat one or more of the facts given by the reporter to test their listening ability.

FURTHER SUGGESTIONS AND EXAMPLES

SIGNING UP FOR REPORTING

Teachers with large classes have found it valuable to reserve a space on the chalkboard with the heading:

REPORTS

I am ready

Pupils can quietly indicate by signing their names that they are prepared. Plan the listening period so that those who have signed get a chance to present their material the same day.

AN INTERESTING TOPIC FOR A REPORT

Listeners will be interested in hearing about unusual ears of animals, birds and insects.

1. The cricket listens through tiny ear slits on its front wings.
2. The African elephant has the largest ears in the world. Some have been known to measure three feet in width.
3. Bat ears work like a radio receiver. Shrill cries of the bat strike the walls of the dark cave. He then listens for echoes which warn him of obstacles.
4. Flaps of skin just behind the eyes of an alligator conceal and protect the large eardrums.
5. The outer ears of the horse are so created that these animals turn them to pick up sound waves, rather than turning their heads.

LISTENING TO REPORTS

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
WE LOOK AT OUR WORK "Do you think we were good observers and speakers today? Did our listeners remember what we had talked about? Perhaps you would like to listen to the weather report on the radio or television this evening and tell us about it tomorrow. Perhaps your parents or an older brother or sister will read the weather report to you from the peper."	

I can hardly wait 'till the party.

L I S T E N I N G T O F O L L O W D I R E C T I O N S

Giving directions and listening to follow directions are oral language experiences which are frequently encountered in school and in life situations by both children and adults. Children listen to directions given by teachers and by other children as they carry on classroom tasks or participate in social activities.

The kind of listening required for following directions may be classified as attentive, accurate listening, because of the nature of oral experience. Directions must be brief, concise and accurate. There is a logical step-by-step sequence of ideas to which the listener is required to attend.

SKILLS WHICH NEED TO BE DEVELOPED IN LISTENING TO FOLLOW DIRECTIONS

ABILITY TO:

1. Answer specific questions.
2. Follow the sequence of ideas.
3. Understand main ideas.
4. Understand supporting details.
5. Understand relationships.
6. Gain understanding of new words from context.
7. Give the speaker your complete attention.

LISTENING TO FOLLOW DIRECTIONS

TEACHING PROCEDURES

WE MAKE OUR PLANS (Kindergarten)

Today we are going to see how well we listen and remember.

I will tell you two (or three) things to do. The first thing I say is done first, the second one is done next. I will give the name of the child who should follow the direction. If he does it correctly we will all clap our hands. All ready? Put your thinking caps on and let's listen.

WE CARRY OUT OUR PLANS

Direction:

1. Take the red book from my desk and put it on the book rack.

2. Play two notes on the piano.

As soon as the chosen perfomer is seated, the children will clap or correct him.

Simple directions are given about familiar objects around the room. Everyone should have a turn.

WE LOOK AT OUR WORK

1. Did we get a chance to clap our hands often? What did it mean? (Many good listeners)

2. Were we quiet when directions were given?

3. Would you like to be the leader and give directions the next time we play the game?

FURTHER SUGGESTIONS AND EXAMPLES

There are many opportunities for practice in following directions.

1. Give the direction for getting to school, to the store and to church from home.

2. Follow directions given for dismissal and fire drill.

3. Deliver an oral message to the principal.

4. Follow directions given for playing games.

5. Explain an art task or game to someone who has been absent from school.

6. Explain how a favorite toy operates.

7. Follow directions when on an excursion. First graders could practice this by using aisles of the room for streets.

LISTENING IN AUDITORY PERCEPTION AND DISCRIMINATION OF LETTER AND WORD SOUNDS

To learn to speak, one must first learn to listen. Language usage and speech habits develop as children listen to their own speech and that of others. To learn to read, one must first learn to listen and speak, because the printed page has meaning for a child only as he used words or heard others use them.

Words that were only sounds to the child as he began to speak, take on meaning and symbolize the familiar things around him. Eventually as he perceives these sounds, he imitates them and so progresses to another stage of development. Later, the ability in auditory discrimination helps him to detect similarities and differences in sounds. In the developmental process of learning to read, auditory perception and discrimination precede the visual discrimination of the printed symbol.

Listening exercises which develop auditory perception and discrimination are an important aspect of the reading program.

SKILLS WHICH NEED TO BE DEVELOPED

ABILITY TO:

1. Listen to follow directions.
2. Listen to determine similarities and differences.
3. Listen to understand relationships.

LISTENING IN AUDITORY PERCEPTION AND DISCRIMINATION OF LETTER AND WORD SOUNDS

TEACHING PROCEDURES

WE MAKE OUR PLANS

As a preliminary to practice in auditory perception and discrimination of letter and word sounds, the teacher should use exercises to develop listening to sounds.

Boys and girls, has anyone ever told you that you should listen better? I am sure that all of us could be better listeners.

Why is listening so important? Let us think of some of the things to which we need to listen during the day.

Shall we try some listening games today to judge our listening?

WE CARRY OUT OUR PLANS

1. As the children sit in a relaxed position in a quiet atmosphere, have them listen to a clock tick, a pin drop and a paper flutter to the floor.

2. To help children become conscious of intensity of sound, hide an eraser with one child out of the room. When he returns, the other children help him find it by humming louder as he comes closer to it and softer as the child is farther away from it. Use the terms "louder" and "softer."

3. To become conscious of pitch of sound, use the terms "higher" and "lower." Strike a note on the piano, then one which is higher. Children respond by raising their hands above their heads for the high notes and squatting for the low notes. Pitch pipe tones and other instruments may also be used.

FURTHER SUGGESTIONS AND EXAMPLES

SOME SYMPTOMS WHICH MAY INDICATE HEARING DIFFICULTIES

1. Unnatural pitch of voice
2. Faulty pronunciation
3. Lack of distinct speech
4. Turning one ear toward the speaker
5. Inattention
6. Requests for repeated instructions
7. Head tilt
8. Difficult breathing
9. Mouth breathing

COMPARING SOUNDS

Let children help produce the following sounds and then talk about them.

1. Ring a cowbell, then a jingle bell.
2. Blow a large horn, then a small horn.
3. Drop an eraser, then a block of wood.
4. Tap on a desk, then on a piece of cloth.
5. Listen to a ticking clock and a wrist watch.
6. Walk across the room, then tiptoe.
7. Slam a door, then close it softly.
8. Listen to footsteps in the halls.
9. Listen to traffic past the school.
10. Listen to the various sounds produced when drinking glasses with different levels of water are struck with a spoon or wooden mallet.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

4. Use the terms "longer" and "shorter." Tap on the desk in an irregular sequence of three to five taps. Which was longer? Which was shorter?

5. A child stands behind a screen. His classmates guess from the sound what he is doing.

   a. Shake a rattle.
   b. Turn an egg beater.
   c. Sweep with a broom.
   d. Clap hands.
   e. Use a pencil sharpener.
   f. Crush paper.

6. The teacher uses descriptive words for sounds such as whir, rattle, swish, rumble, gurgle, bang, crash, squeak, click, etc. Ask children to close their eyes and tell what picture one of these noises creates in their minds.

7. How would you say "OH" if:

   a. You got a new tricycle?
   b. You fell and hurt yourself?
   c. You saw something scary on TV?
   d. You had something good to eat?

8. Teacher provides many suggestive pictures and asks, "What noises would you hear if this picture were alive?"

9. Be a radio sound-effect man. Produce the following:

   a. Sound of rain--drumming of fingers
   b. Wind--blowing through a tube
   c. Galloping horse--tapping sticks on a box

THE TEACHER IS A MODEL

The teacher's speech should be a good example of enunciation and pronunciation as children are natural imitators. Encourage them to make correct speech sounds.

Children should listen to hear the differences between correct and incorrect speech forms: just for jist, going for goin', going to for gointa.

Pronounce letters and words slowly, move lips and jaws exaggeratedly. Show how sounds feel by holding a hand close to the mouth so the child can feel the puff of air as in "p," "k," "sh," etc.

MATERIALS

The teacher's guide for Here We Go and Over the Wall, Grade One, Row Peterson, has excellent lesson plans for teaching specific letter sounds as needed. Refer to units 16, 19, 23, 35 and 36.

The following records are particularly appropriate for listening to and saying sounds.

Sounds Around Us is available from the Scott Foresman Company.

Listen and Learn Records for Children are distributed by Children's Music Center, 2858 West Pico Blvd., Los Angeles 6, California.

Album AC 120--4 records-- Sammy Snake, Ralph and the Fire Engine, The Wonderful Windmills and Lillie Lou the Cowgirl.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

We Carry Out Our Plans (Continued)

d. Ocean waves--letting sand roll back and forth in a box
e. Fire burning--crumple cellophane

10. Play the game "Simon Says." Children respond only to commands preceded by "Simon Says."

11. Listen to carry out directions which are short and simple at first, but which increase in length. "Please close the door." "Please close the door and bring me an eraser."

12. Listen to the names of children in the room. Which begin alike? Pronounce the initial sound of each child's name and have the child stand and complete his own name and the name of another child which begins the same.

13. Name three words, two of which begin alike. (donkey, dog, cat) Child identifies the two alike.

14. The teacher thinks of a word and the child suggests one which rhymes with it.

15. Choose two of three words which rhyme. Begin by using a child's name, a word which rhymes with it and one which doesn't. The child identifies the two that rhyme.

EVALUATION BY TEACHER

1. Is the child aware of attributes of sound?
2. Is the child developing auditory imagination?
3. Does he associate sound and meaning?
4. Is he developing good listening habits?
5. Were the objectives of the lesson achieved?

Materials (Continued)

Album AC 220--3 records--Gary the Golden Gopher, Katie the Crow and Shale, the California Gray Whale.

Say and Sing, Thompson, J.J., Jeri Productions, 3212 Glendale Blvd., Los Angeles 39, California.

Album I-S 119--'S' The Snake Sound and The Elephant that Learned to Sing; 'R' The Rooster Sound and The Rooster That Refused to Crow.

Album II-S 120--'F' The Cross Kitty Sound and The Cat With the Candy Cane Tail; 'Z' The Bee Sound and The Bee That Lost Its Buzz.

Album III-S 121--'TH' The Goose Sound and The Voice that Sang in the Forest; 'L' The Singing Sound and The Happy Fire Engine.

L I S T E N I N G -- U S A G E

"The only antidote for hearing quantities of poor language outside of school is hearing quantities of good language at school."

Dora V. Smith

Children enter school with firmly established habits of usage, some of which may be undesirable according to the standards of the school. Many of the more flagrant errors, however, may be classified as immature speech and will gradually be eliminated without direct instruction or conscious effort on the part of the child.

Because children develop their speech patterns through imitation, it is important that the teacher serve as a model for acceptable usage at all times. In helping children to grow in the use of language, a teacher must exercise patience and understanding, remembering that the environment outside of the classroom continues to influence habits of usage. Tactful correction at the time the error is made, provided it does not embarrass the child or interrupt his flow of thought, is one means of helping children on an individual basis.

It is not advisable in kindergarten and in grades one and two to give consideration to formal drill of the type which calls attention to specific errors. A more positive approach is suggested. If children are given many and varied opportunities to express ideas orally, the teacher will be alerted to the special needs of the group in the area of usage. Oral lessons can then be planned in which the teacher guides questioning that will elicit the usage patterns which she finds it necessary to teach. For example, if there is a need to teach, on a group basis, the forms of the verb "eat", a conversation about a picture of a family eating a meal may be planned.

Beyond grade two, errors which persist on a group basis can be presented in a practice type lesson, keeping in mind that oral practice is most effective for usage training.

TEACHING PROCEDURES

WE MAKE OUR PLANS (A Lesson for Grade 3)

Most of us make mistakes as we speak the American language. We hear occasional mistakes as we are learning to talk. We have acquired most of our ways of talking before we start to school. I'm sure that each of you would like to be known as a person who speaks correctly. This will be possible if we practice.

What are some of the ways in which we can change wrong language habits?

1. Listen to your teacher and to others who speak well.
2. Listen as you hear good stories read aloud.
3. Practice correct usage until it sounds natural to you.

WE CARRY OUT OUR PLANS

I have noticed over a period of time that we have quite a number of errors in the use of verbs "was" and "were." Shall we plan a lesson which will help us to use these words correctly?

Look at the examples which are written on the chalkboard. After you have read them silently, some of you may read them orally. Try to determine, if you can, why "was" is used in some sentences and "were" is used in others.

1. John <u>was</u> late.	1. The boys <u>were</u> late.
2. A girl <u>was</u> my partner.	2. Several girls <u>were</u> present.
3. The baby <u>was</u> a girl.	3. We <u>were</u> not at home.
4. Mary <u>was</u> a good friend.	4. Their plans <u>were</u> made.

FURTHER SUGGESTIONS AND EXAMPLES

THE TEACHER BUILDS RAPPORT

The first step in any program of language improvement is to get well acquainted with the children and to build rapport with the group. A child will change his speech only if he identifies warmly and closely with his teacher.

A teacher can take note of usage errors which are common enough to be taught as a class project. Other errors can be handled on an individual basis. Children can be asked to read sentences aloud to one another in a friendly social setting. Sentences from language texts may be used or children may make up their own sentences.

SPECIAL EXERCISES USING "ISN'T"

Work with a partner. Read each exercise in a quiet voice. Take turns reading and guessing the animal of which your partner is thinking.

Reader: I am thinking of a very strong animal.
It isn't a bear.
It isn't a hippopotamus.
What is it?

Partner: Is it a lion?

If your partner guesses correctly say, "Yes, it is." If he is wrong, say, "No, it isn't."

If the response is still wrong after five guesses, the reader gives the correct answer.

TEACHING PROCEDURES

We Carry Out Our Plans (Continued)

Has anyone made a discovery? (Be sure to allow sufficient time for the members of the group to observe and discover before reaching a conclusion. This is the inductive method of teaching which develops better understanding and results in more permanent learning.)

John, are you ready with your answer? (Most third graders can determine that a singular subject requires the use of "was" and the plural subject requires the use of the verb "were." There is no need to define "subject" or "verb," but you may use the terms at this level if you wish. You may identify the verb merely as a word and refer to the single subject as one person, place or thing.)

Now let us read the sentences aloud several times so that we become accustomed to hearing them used correctly.

Shall we try to make up sentences in which we use the two verbs correctly? When you are ready, give your sentence orally for the class. Your classmates must listen very carefully to be certain that the usage is correct.

(After several responses have been made, the language text may be used for exercises which give further practice. Be sure that practice is mainly oral, and that listeners are reminded of their purpose for listening.)

WE LOOK AT OUR WORK

Wouldn't it be a good idea to check for ourselves what we have learned today? I'm sure that if you listen carefully to the sentences which I read, you can prove that you have learned your lesson well.

The teacher may read eight or ten sentences in which the words "was" or "were" are used. As the sentences are read children may record their choice of the two words.

FURTHER SUGGESTIONS AND EXAMPLES

MAKING RHYMES

Read this rhyme aloud. Take turns. Tell some other thing which isn't easy to do.

It isn't fair to steal a base.
It isn't fun to lose a race.
It isn't easy to lead a chase.

SPECIAL EXERCISE USING "HAVE SEEN"

Practice these if you and your teacher think you need to work on "have seen." Read each one softly to your partner. Take turns.

Beautiful Things

I have seen blossoms falling.
I have seen snow on evergreen trees.
I have seen stars trembling in the sky.
I have seen buildings make long gray shadows.

LISTENING -- MENTAL COMPUTATION AND PROBLEM SOLVING IN ARITHMETIC

In their daily living, children encounter many situations which require simple problem solving that involves number relationships. As children socialize with family members and friends, they sometimes find it necessary to share things by dividing them equally, they learn to count and to keep score in playing games, and they acquire a gradual awareness of the value of money as they receive and spend or save a part of their allowances or gifts of money. Many experiences involving number relationships require that a quick mental solution be made.

Instruction in mental arithmetic is becoming more popular because

1. It puts a premium on thinking of the type that life often requires.
2. It makes for easy inclusion of unrelated topics of arithmetic.
3. It is an efficient way to give practice since no time is lost in copying exercises or answers.
4. It requires little in the way of pupil materials or teacher presentation.
5. It is readily adaptable to the use of the tape recorder or other machine type presentation.

Mental computation should be regarded as a complement to or as an integral part of the arithmetic program.

Solving problems which are presented orally requires accurate listening on the part of the learner. Therefore, in addition to the development of computational skills, children can also be trained in some of the important listening skills.

ABILITY TO:

1. Listen for facts and information which constitute the problem.
2. Listen to a sequence of information presented by the teacher.
3. Listen to understand relationships of numbers.
4. Listen to draw conclusions and thus arrive at the correct answer.

LISTENING--MENTAL COMPUTATION AND PROBLEM SOLVING IN ARITHMETIC

TEACHING PROCEDURES

WE MAKE OUR PLANS

How many of you have earned some money recently? How many of you receive allowances?

Has any one of you been sent to the store to buy something for Mother? Did you find it necessary to think about prices or wonder if you would have enough money for your purchase? Think whether or not you have made an unwise purchase. What did you learn from this experience? (It would be appropriate for the teacher to tell the story of Benjamin Franklin and the whistle.)

Have you ever been advised on how to use your allowance? Is it wise to spend all of it? Shall we think about how much you can save during the school year if you saved a nickel each week? A dime each week? Can you figure this "in your head" if you know how many school weeks we have in a year? Figuring 35 weeks, how much could you save if you saved 10¢ each week? (Help children to compute mentally 35 tens equal 350 or $3.50. A nickel each week could be computed by taking one half of the $3.50. Younger children could begin computing with smaller sums.)

(A lesson in thrift may be introduced here by discussing the economics of saving. Problems involving savings can become a part of practice exercises in mental computation.)

WE CARRY OUT OUR PLANS

Shall we try to think out the answers to some simple problems which we might have to solve when we go to the store or when we decide how to use our allowance? I will give you an example, you think about the numbers and what to do with them, and we shall give our answers orally.

FURTHER SUGGESTIONS AND EXAMPLES

A POEM TO ENJOY

Have you ever wondered how many numbers there are? Are there more numbers than stars in the sky? Are there more numbers than insects? A poet, Eleanor Farjeon, answers the question for us in a poem called Numbers.[1] Listen

NUMBERS

There are hundreds of numbers. They mount up so high,
That if you could count every star in the sky
From the tail of the bear to the waterman's hat,
There still would be even more numbers than that!

There are thousands of numbers. So many there be,
That if you could count every drop in the sea
From the Mexican Gulf to the Lincolnshire Flat,
There still would be even more numbers than that!

There are millions of numbers. So many to spare,
That if you could count every insect in air,
The moth, the mosquito, the bee and the gnat,
There still would be even more numbers than that!

There's no end to numbers! But don't be afraid!
There only are ten out of which they are made,
Learn from nought up to nine, and the rest will come pat,
For the numbers of numbers all come out of that!

[1] Farjeon, Eleanor. Poems for Children. J.B Lippincott Company, 1951.

TEACHING PROCEDURES

We Carry Out Our Plans (Continued)

1. If I save 5¢ of my allowance each week for 10 weeks, how much money will I save?
2. If I save 10¢ of my allowance for 10 weeks, how much will I have saved?
3. I have 15¢ to spend at the store. How many pencils can I buy if the pencils cost 5¢ each?
4. Balloons are sold at the cost of 3 for 5¢. If I have 10¢ will I have enough to buy 7 balloons?
5. If lollipops cost 1¢ each, how much will 6 lollipops cost?
6. Mother gave me a quarter and a dime. How much money did I have in all?
7. If I go to the store with 3 dimes and a nickel, will I have enough money to buy a dozen eggs if they cost 39¢ a dozen?
8. Bob looks at some chocolate bars in the drug store. They are sold in packages of 2 bars to a package. If Bob buys 3 packages, how many chocolate bars will he get?
9. John wants to buy a model airplane for 60¢. If he saves 10¢ a week out of his allowance, how many weeks will he have to save in order to buy it?
10. Billy saved 50 pennies. How many quarters could he get from them?

FURTHER SUGGESTIONS AND EXAMPLES

Suggested exercises which may be used to develop listening skills through experiences in mental arithmetic

EXERCISE I

1. From a number that is 2 larger than 1, take away 2.
2. Start with 4. Add 2. Take away 1.
3. From a number that is 2 smaller than 5, take away 1.
4. Begin with a number 4 larger than 3. Take away 2. Add 3.
5. Start with 6. Add 4. Take away 3.
6. If $n + 3 = 7$, what is the value of n?
7. To a number which is 3 smaller than 6, take away 1. Add 3.
8. 3 x 4, take away 2, add 3.
9. Start with 3. Multiply by 2. Subtract 2. Add 1.
10. What number added to 3 will make 7?
11. What is the value of n in $7 - n = 3$?
12. What number would you take away from 6 to make 2?

LISTENING -- MENTAL COMPUTATION AND PROBLEM SOLVING IN ARITHMETIC

TEACHING PROCEDURES

WE LOOK AT OUR WORK

As you listened to the problems, did they remind you of some real experiences that you have had from day to day?

How successful were you in solving the problems today?

Have you ever wished that you could do mental arithmetic more efficiently? (Allow time for children to relate experiences.)

How do you think you might improve in this kind of computation? (Children will suggest practice. They may also suggest that good listening is essential.)

* * * * * * * *

A few minutes of each arithmetic period could be devoted to mental solving of simple computation and simple problem solving.

Children can keep a daily record of the number of problems solved correctly each day and over a period of time note their progress in this skill. Graphs or charts aid their visual understanding.

FURTHER SUGGESTIONS AND EXERCISES

EXERCISE II: Estimating

1. Estimate the cost of 2 balls which cost 29¢ each. (Answer: 60¢)

2. About how much money would you need to take to the store to buy 3 loaves of bread if each loaf costs 24¢? (Answer: 75¢)

3. Bill has $1.00. Does he have enough money to buy 3 ball point pens which cost 39¢ each? (No)

4. Estimate the cost of 2 pairs of tennis shoes if 1 pair costs $2.98. (Answer: $6.00)

5. If the tank of your automobile holds 15 gallons of gasoline, about how many gallons are in the tank when it registers 1/4 full? (Answer: 4 gal.)

6. When you start out on a trip with your family in the car, the speedometer registers 11,205 miles. When you return, the speedometer registers 12,001 miles. About how many miles were driven? (Answer: 800 miles)

7. Mother gave you $2.25 with which to buy 3 tickets to the ball game. Each ticket cost 75¢. Will you have enough money to buy the tickets? (Yes)

8. Our classroom is square in shape. If one side is 26 feet long, what would be the distance around the room? Would it be about 100 feet? 150 feet? 75 feet? (Answer: 100 feet)

9. If one quart of ice cream serves 5 people, will you be able to serve 7 people with 1 1/2 quarts? (Yes)

ARE YOU LISTENING

L I S T E N I N G T O P O E T R Y

"Reader and poet together produce the poem, like the strings and body of the violin; the poet plays on the strings, but the real music comes from the resonance of the body of the instrument, which is the mind of the reader."

Alan Abbott

There is an old French proverb which says "He who speaks, sows; he who listens reaps." The teacher responsible for laying the foundation in the elementary school is concerned that the seed he is sowing does not fall on deaf ears! The ability to see, hear, appreciate and enjoy beauty around us is a most important link in making this "foundation" firm. Poetry offers a wealth of material to fulfill this worthy goal. "More than any other type of literature, good poetry trains the child's ears to the cadence of words and develops his sensitivity to the power and music of the English language."[1]

Because listening for pleasure is a learned skill, the teacher must plan poetry lessons with purposeful listening goals in mind. The teacher must have enthusiasm for poetry and an acquaintance with many poems. In making selections he must be sensitive to the children's maturity and experiences. It is wise to choose poems that are an outgrowth of units of work.

There are times when a poem will be read and no analysis made. Chuckles or facial expressions indicate that it was enjoyed and needs no further comment. On the other hand, there is poetry that is appreciated even more when there is a sharing of interpretation. Introduce a poem by discussing the experience with which it deals. This sets the stage for listening.

Give the children as many reasons for listening as there are re-readings of the selection.

[1] Arbuthnot, May Hill. Time for Poetry. Chicago: Albert Whitman and Company, 1952

SKILLS WHICH NEED TO BE DEVELOPED WHEN LISTENING TO POETRY

ABILITY TO:

1. React to the poet's mood.

2. Note how the poet uses a few words or a line or two in order to cause a person to think of many things. There is a kind of compactness in poetry; a brief way of expressing numerous thoughts.

3. Note whether the words are specific or general. The poet makes the reader see, feel, smell, taste or hear with specific words. Take note of which are pleasing and unusual. Note words of action and of description.

4. Listen to see what pattern the poet has used in rhyming words. Poetry doesn't always rhyme.

5. Enjoy the development of a story if it is a narrative poem.

6. Enjoy the tuneful words and pleasing rhythm.

7. See if you can tell from listening how the poet arranged the lines on the page.

L I S T E N I N G T O P O E T R Y

TEACHING PROCEDURES

PLANNING TOGETHER

The word poetry is a bit like the word tree or dog. There are many kinds of trees. There are many kinds of dogs. There are many kinds of poems. List some of your favorites to prove you agree with this statement.

"Paul Revere's Ride", Henry W. Longfellow--a poem that tells a story; historic narrative

"The Children's Hour", Henry W. Longfellow--a poem about family life

"Trees", Joyce Kilmer--a poem of beauty in nature

"Freckles", Rachel Field--descriptive imagery

"Flanders Fields", John McCrae--patriotism and war

"The New Puppy", Aileen Fisher--animals

"What is Pink?", Christina Rossetti--color images

Just as you have favorite subjects and poems, you have favorite people who have read to you and helped you to see the beauty, feel the rhythm and be entertained. Who has helped you to love poetry?

Did you know that you, the listener, help the reader to paint the picture the poet described. How can you inspire the reader?

1. Give your complete attention to the reader.
2. Listen for the question or purpose the reader suggests.
3. Shut out distracting noises. Concentrate on the reader's message. React with your facial expressions.
4. Continue to listen until the reader has finished.

FURTHER SUGGESTIONS AND EXAMPLES

1. Give children opportunities to tell experiences similar to those the poet describes.
2. Plan standards together which can be followed when children read poetry.
   a. Practice so your voice will be pleasant. to hear.
   b. Use your voice so the listeners "see" and "feel" what is happening in the poem.
   c. Read slowly and meaningfully so listeners make pictures in their minds as you read.
   d. Hold your book so the audience can see your facial expressions.
3. Plan to share favorite poems by way of a mock radio broadcast. Much preparation will be needed to insure good reading.
4. Arrange a poem for group reading if it lends itself to choral presentation.
5. Make a poetry anthology or scrapbook of favorite poems.
6. Illustrate a favorite poem. Arrange the illustrations on a bulletin board.
7. Make a poem cycle by choosing a variety of poems on the same subject and tying them together with prose to tell a complete story.
8. Memorize lines that are especially delightful. If it is short, the class could memorize it together. However, what memorization there is should be voluntary rather than required.

TEACHING PROCEDURES

CARRYING OUT OUR PLANS

The poem for our enjoyment today describes an experience I would guess no one in this room has had. I know you would like to do what the poet describes.

The pictures I have mounted give you a hint as to the place which the poet describes. (Pictures may be of a lighthouse, an island in the ocean, high tide or gulls.)

As you listen, decide if I was right when I said you hadn't experienced what the poet describes.

If Once You Have Slept On An Island

If once you have slept on an island
  You'll never be quite the same;
You may look as you looked the day before,
  And go by the same old name.

You may bustle about in street and shop!
  You may sit at home and sew,
But you'll see blue water and wheeling gulls
  Wherever your feet may go.

You may chat with the neighbors of this and that
  And close to your fire keep,
But you'll hear ship whistle and lighthouse bell
  And tides beat through your sleep.

Oh, you won't know why,
  And you can't say how
Such change upon you came,
  But once you have slept on an island
You'll never be quite the same.

Rachel Field

FURTHER SUGGESTIONS AND EXAMPLES

9. Limericks and nonsense rhymes are especially appealing to the children of the middle grades.

There was an old man in a tree,
Who was horribly bored by a Bee;
When they said, "Does it buzz?"
He replied, "Yes, it does!
It's a regular brute of a Bee."

Edward Lear

The reader could omit the last line and ask the children to supply their own variations.

10. Children can become acquainted with our contemporary poets through recordings. The following phonograph records would be wise selections for the record library:

Ciardi, John. I Met A Man. Pathways of Sound, 102 Mt. Auburn St., Cambridge, Massachusetts.

Ciardi, John. You Read To Me, I'll Read To You. Spoken Arts Inc., 95 Valley Road, New Rochelle, New York.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

1. Have you ever slept on an island? Would you like to?
2. How do you know the poet was not describing an island on one of Minnesota's lakes? (Lighthouse, tides)
3. How does the poem make you feel? (Lonesome for the ocean) Are there places you have visited to which you long to go back?
4. As you listen a second time, close your eyes and look for pictures. Could you paint what you saw?
5. Did you hear any special sounds? (ship whistle, lighthouse bell, beating of the tides)
6. I liked the word Rachel Field used to describe the gulls. Would you like to hear the poem again? Listen especially for that word. (wheeling)
7. The poem said "You'll see blue water." Is water really blue?

EVALUATING OUR WORK

The teacher evaluates by taking note of:

1. Attitude toward poetry--Do the children enjoy and look forward to poetry time?
2. Habits of listening--Do the children give their complete attention to the reader?
3. Review of skills--Do children's reactions indicate a response to the purposes which were set up for the listening activity?

L I S T E N I N G T O S T O R I E S

BOOKS

Explore the world! Discover why
Planets whirl about the sky.
Make new friends and meet new faces,
Read of far-off, golden places,
How people love, how fairies look--
All the world is in a book.

Whenever a person reads something he enjoys, immediately he feels he would like to share it with others. What better audience could one find than to share with children? And what an abundance of good literature from which to choose! There are classics, poetry, fiction and non fiction--travel, legend and biography. The essential factors for selection are high quality and high interest. A teacher may choose to read only a chapter of a new book aloud as a sample to whet children's appetites for further reading. Because there is always a lag of two or three years between comprehension and reading ability, a teacher and a class may chuckle over a book that individuals could not read for quite some time. Then there are books like Alice in Wonderland which are enjoyed more when read together. The teacher who recognizes that no child is too young or too old to listen to stories, spreads some of his contagious enthusiasm for reading when he reads aloud.

Stories for reading aloud need not be of book length. There is a wealth of material in literature anthologies. Through these stories the children are drawn into a world of adventure, beauty and imagination. They can enjoy the humor of an unexpected ending and appreciate words which paint pictures and express feelings. Through stories children learn that all people feel happiness and sorrow, security and insecurity, disappointments and fulfillments.

Eleanor M. Johnson, Editor-in-chief of My Weekly Reader, believes that adults should read to children on every possible occasion. She states, "Reading aloud to pupils is so important that it needs to be an indispensable part of the daily program. Few experiences are as pleasurable or valuable to children as listening to a good story or poem."[1] She feels that children are strongly influenced by the teacher's reading of good literature and that they learn to judge the worth of a selection without being aware that they are becoming more critical.

[1] Johnson, Eleanor. "Let's Read to Our Pupils." My Weekly Reader, Vol. 32:23, March, 1963

Although storytime need not be a formally scheduled period, the teacher may plan it as a special lesson for emphasizing listening skills. Of course, the skills to be taught will depend on the type of story. Some stories have well-defined parts and the purpose for listening will be to state the main ideas. In some cases there will be an opportunity to predict the outcome of given events. Occasionally, the highlight will be the development of a particular character. There are times when the audience will listen primarily for enjoyment and appreciation and times when there will be a careful listening for information.

SKILLS WHICH NEED TO BE DEVELOPED WHEN LISTENING TO STORIES

ABILITY TO:

1. React to the author's mood.
2. Enjoy the development of a story.
3. Develop mental imagery.
4. Appreciate the author's style.
5. Detect effects of voice emphasis and inflection.
6. Develop an awareness of how character is revealed through dialogue.
7. Follow the sequence of ideas.
8. Gain understanding of new words from context.
9. Distinguish between fact and fancy.

LISTENING TO STORIES

TEACHING PROCEDURES

PLANNING TOGETHER

The story "Independence Day" by Laura Ingalls Wilder is from her book Farmer Boy. It can be found in the Arbuthnot Anthology of Children's Literature. It has a patriotic theme, but is most significant for human-value implications.

Most intermediate grade children are familiar with the works of Laura Ingalls Wilder. A brief reference to her books which children have read will allow for reaction to the author's mood and style of writing.

The teacher could introduce the lesson by saying: "When you listen to the story today, try to get a mental picture of how it was to live on a farm 100 years ago. Do you think you might drive into town for the evening fireworks on the Fourth of July? Let's listen to compare how a farm family of 100 years ago spent Independence Day with the way your family observes it today."

CARRYING OUT OUR PLANS

The teacher reads thoughtfully and slowly enough so that children can see the imagery and truly picture Almanzo's sheeps-gray trousers, his shirt of French calico and his hat braided from oat-straw.

After reading, the teacher does not repeat the proposed direction for listening, but asks: "Who is ready to comment on the purpose for which we have listened?"

Appreciation is strengthened as teacher and class think together about points the story raised. For example:

1. Laura Wilder left me wondering. Now I feel I must get Farmer Boy at the library and read the entire book. Did she leave you with that feeling?

FURTHER SUGGESTIONS AND EXAMPLES

MAKING A MOVIE

Children want to hear favorite stories again and again. A special reason for listening to a favorite would be with the purpose of making a movie by painting pictures and planning speaking parts. Choose a story that can be divided into parts such as "Snow White and Rose Red" or "Hansel and Gretel." Committees can prepare pictures for each part. It will be important that the pictures appear in the order that the events occur in the story.

GUESSING AN ENDING

A child may begin to tell an original story. When he reaches the climax, pause for someone to provide an ending. Example:

A Joke on Me

My dog, Brownie, does not want me to leave him. He looks very sad when I start to school. If I am not careful to close the gate, he pushes it open and follows me. He runs in circles around me and barks happily until I take him back home. One morning I was late. I hurried out of the house and slammed the gate behind me. The bell was ringing as I reached school. I slipped into my chair just in time. Suddenly I heard a bark in the hall outside my classroom door.

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

2. I think Almanzo's father was a good man. He gave his son something worthwhile. No, I'm not referring to the half-dollar. It isn't something you can hold in your hand. (If children have not recognized the sense of values indicated, re-read the conversation which helps Almanzo think how he should spend his money.)

3. What would a half-dollar buy in 1867? What would it buy 100 years later?

4. Think about Frank's and Almanzo's conversation about the nickel. Could that episode have happened today?

FURTHER SUGGESTIONS

GATES-PEARDON PRACTICE EXERCISES IN READING

Suitable paragraphs for reading aloud can be found in the Gates-Peardon Practice Exercise in Reading published by the Bureau of Publications of Teacher's College, Columbia University. There are six books in the series. Listening to follow directions, noting details, finding the main ideas and predicting the outcome are the purposes for which the stories are written.

HOMEWORK IN LISTENING

Invite Mother or Dad to tell a story of a childhood experience. Listen carefully so it can be re-told with accuracy to classmates who gather in small groups for this enjoyable listening experience. As stories are shared, listeners think how they would have handled a similar situation.

LISTENING FOR CHARACTER DESCRIPTIONS

Present a short description of a character from a familiar story in literature. Classmates listen to the description and guess who was described.

GROUP LISTENING COMPREHENSION TESTS

My Weekly Reader supplies monthly group listening tests to help the teacher determine a child's ability to comprehend materials suitable to his grade level when they are read to him. These tests also teach good listening habits and accurate recall.

TEACHING PROCEDURES

EVALUATING OUR WORK

The teacher evaluates in the light of the children's reactions to the literature lesson. Did they give their attention throughout? Were they able to answer the question which established the purpose for listening?

The following are suggested criteria for evaluating the effectiveness of the total literature program:

1. Does the child turn to literature for pleasure and stimulation?
2. Has his literary taste improved?
3. Is he reading a wide variety of books?
4. Does his reading provide an outlet for his feelings and emotions?
5. In his reading, is he becoming truly aware of the problems of others?
6. Is he gaining an understanding of people with different racial, religious and regional backgrounds?
7. Does his reading stimulate his thinking and imagination?
8. Does his reading help him to solve his own problems?
9. Does his reading help him to better understand the physical world?

FURTHER SUGGESTIONS AND EXAMPLES

WHAT IS MY TITLE

1. Only E. B. White could make a spider as lovable as the one whose miraculous web saves the life of Wilber, the pig. Charlotte's Web
2. It is an Italian classic loved by American children. The story describes a saucy, lively little puppet whose nose grew longer every time he told a lie. Adventures of Pinocchio by C. Collodi.
3. The story takes place in the magic land of Narnia, where four children find strange adventure. The Lion, The Witch and The Wardrobe by C. S. Lewis.
4. A race of little people dwell in a miniature world of their own within an English country house. They exist by borrowing from its "human beans." The Borrowers by Nancy Norton.
5. This story of the March family has been read all over the globe. Little Women by Louisa M. Alcott.
6. The story is about a little girl and her grandfather. Your mothers and grandmothers enjoyed it. Heidi by Johanna Spyri.
7. The author describes the efforts of Dutch school children to entice storks to their village. The Wheel on the School by Meindert DeJong.
8. The Ridgeway Family enjoys a gay adventure in France when father takes a leave from the University to study and write. Family Sabbatical by Carol R. Brink.
9. First published in 1719, this classic shipwreck story continues to attract readers. Adventures of Robinson Crusoe by Roger Duvoisin.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

What Is My Title? (Continued)

10. The French writer tells of Captain Nemo's scientific exploits in the submarine, Nautilus. Twenty Thousand Leagues Under the Sea by Jules Verne.

BOOK HOUSES

I always think the cover of
A book is like a door
Which opens into someone's house
Where I've not been before.

A pirate or a fairy queen
May lift the latch for me;
I always wonder when I knock,
What welcome there will be.

And when I find a house that's dull
I do not often stay
But when I find one full of friends
I'm apt to spend the day.

I never know what sort of folks
Will be within, you see,
And that's why reading always is
So interesting to me.

Annie Fellows Johnston

L I S T E N I N G T O M U S I C

Listening is an intrinsic part of all musical learning and musical activity. For this reason, it should be the primary aim of the teacher to develop listening habits among the pupils that can bring about musical pleasure and understanding. Before children can learn to appreciate good music, they have to be taught how to listen to it.

One approach to developing these listening habits and appreciation is the use of the phonograph record. Records can provide listening experiences which teach children to listen to music in a thoughtful way.

If listening is to bring greater understanding, it must be guided listening. This means giving direction or directing conscious attention to listening. Guided listening is more than just announcing the name of a selection and playing it. There must be a purpose for listening. This purpose might be to bring about an awareness of mood. Another might be to bring about an awareness of musical form. When children are listening, involve them in some kind of response. This response should be of a nature which will not detract from the listening. For example, children can make some simple physical response when they hear a change or children might be asked to count the number of times a melody is repeated.

Children should be guided in developing a musical vocabulary which they can use to describe their feelings about their comprehension of music. This vocabulary would include descriptive terms such as slow, fast, gay or happy, and definite musical terms as solo, trio, violin, soprano, march, waltz, suite, form, etc. When a discussion precedes or follows listening to a selection, it should include some of this musical vocabulary. As children grow in musical maturity, they will be ready to discover more specifics concerning the fundamental elements of music--mood, style, form, composer and manner of performance.

Through guided listening to records, children can learn about great composers and their music. They can learn more about the band and orchestra and their respective instruments. Through recordings, they can become familiar with some of the great conductors and performers of today. They can learn about music of the United States as well as other countries. Recordings can provide children with a variety of good music for listening.

The performance and the recording should be of excellent quality since an ultimate aim is to develop a taste for the finest in music.

SKILLS WHICH NEED TO BE DEVELOPED WHEN LISTENING TO MUSIC

The general skill taught when listening to a musical selection on a phonograph record is listening for enjoyment and appreciation.

Specific skills the teacher will wish to emphasize in the sample lesson which follows are:

ABILITY TO:

1. React to the composer's mood.

   --expression of composer's love for country and feeling for the river

   --moods vary from tranquility to excitement, gaiety and patriotism

2. Enjoy recognizing and following a melody.

3. Develop mental and auditory imagery.

4. Detect and react to musical dynamics.

   --quiet music of flute describes the bubbling spring

   --steady smooth tempo of music describes the magestic river

   --louder and faster music is used to give a feeling of excitement as the hunt approaches

   --instruments drop out one by one to give the effect of fading away as the hunt vanishes and the wedding scene disappears.

   --throughout the variety of composition of orchestral instruments add to the vividness of the different scenes

LISTENING TO MUSIC

TEACHING PROCEDURES

PLANNING TOGETHER

As a unit in social studies the sixth grade boys and girls are beginning the study of some of the great rivers of the world. The children and teacher discuss together what they would like to accomplish. They conclude that they would like to learn more than just facts about the geography of the rivers. They want also to learn about the people who live near and are affected by the rivers.

A logical question follows: "Where do we find what we want to know?" Several sources for finding information are suggested. A boy says he has heard a person can learn about people and places through music and art. He wonders if their music book would be a good source of information. The listeners follow the teacher's directions and discover, in their music texts, folk songs which tell of the people of other countries. They discover a number of songs about various rivers of the world. They list the river songs in their American Singer book. These include:

"Huckleberry Finn"	--Page 18
"Flow, River"	--Page 129
"Themes"	--Page 133
"Song of Freedom"	--Page 144
"Winter by the Dnieper"	--Page 145
"The Terek"	--Page 177
"The Nile"	--Page 220

The teacher selects "Themes" and continues to motivate the class for the listening lesson. The song "Themes" comes from a beautiful piece of music called "The Moldau" written by a Bohemian composer, Frederick Smetana. Moldau is the longest river in Bohemia. Bohemia is now called Czechoslovakia. Much of the life of the people has centered around the Moldau. Wouldn't it be interesting to hear how a composer tells about a river with musical instruments?

FURTHER SUGGESTIONS AND EXAMPLES

SUGGESTIONS FOR FOLLOW-UP LESSONS

1. Play the recording again to associate the music with the descriptions.
2. Teach the song "Themes", page 133 of American Singer.
3. When children know the song, play the recording again to see if they can recognize and identify the river theme.
4. Make a study of other melodies in the composition. The book New Horizons from Making Friends with Music Series by Hartshorn and Leavitt, Ginn and Company, would be very helpful to the teacher.
5. Correlate with art. Children could illustrate what they hear in the music by drawing a picture.
6. This lesson might create interest in planning a music trip around the world. Plan the trip and enjoy a song, a dance or a composition by an outstanding composer of each country.

OTHER RECORDINGS

"Barcarolle from Tales of Hoffmann"--Hoffmann
"Blue Danube Waltz"--Strauss
"Song of the Volga Boatman"--Russian Folk Tune

L I S T E N I N G T O M U S I C

TEACHING PROCEDURES

CARRYING OUT OUR PLANS

The teacher gives additional information and a definite purpose for listening.

"The Moldau" by Frederick Smetana is a musical composition called a symphonic poem. A symphonic poem is an orchestral composition based on a story. The composer tries to suggest in the tone of the music an event, an idea or a scene. "The Moldau" is a symphonic poem which describes the different phases of life along the Moldau River. The music is descriptive of:

1. The source of the river and the river itself
2. A hunt in the forest and a wedding celebration
3. Moonlight on the river and a dance of nymphs
4. Rapids in the river and a castle

The descriptions are written on the board, but they are not arranged in the same order as they appear in the music. As the recording is played, the children try to associate the music with the description by rearranging the descriptions in the correct order. They listen for changes in mood and tempo.

Note: The teacher must be aware that not all music is as descriptive as this particular recording. Music often should be enjoyed for the music itself--its tonal beauty and expressiveness, its rhythm and form.

FURTHER SUGGESTIONS AND EXAMPLES

BOOKS FOR THE TEACHER

Baldwin, Lillian. Music for Young Listeners, The Blue Book, The Crimson Book. Morristown, New Jersey: Silver Burdett Company, 1951.

A book in three volumes which gives background materials of the composer and musical compositions. A good source book.

Baldwin, Lillian. Music to Remember. New York: Silver Burdett Company, 1951.

A book which gives background materials of the composer and the music.

Hartshorn, William C. and Leavitt, Helen S. New Horizons from Making Friends with Music Series. Boston: Ginn and Company, 1940. Pages 19-23.

Background material for presenting this listening lesson.

O'Connell, Charles. The Victor Book of the Symphony. New York: Simon and Schuster, Inc., 1934.

Background materials for symphonic music.

Swanson, Bessie R. Music in the Education of Children. California: Wadsworth Publishing Company, Inc., 1962

Chapter Eight includes a discussion of learning to listen; descriptive elements in program music; color, design and form in music; and composers, instruments and concerts.

Baldwin, Lillian. A Listeners Anthology of Music Vol. 1 The Master Builders, Vol. 2 Musician as Poet, Painter and Dramatist. Silver Burdette Co., 1948.

TEACHING PROCEDURES

EVALUATING OUR WORK

A brief discussion follows the listening activity. The teacher gives the class the correct arrangement.

Each child evaluates his own listening according to how well he was able to associate the music with the descriptions.

If this has been a pleasant listening experience, the pupils will choose "The Moldau" as a favorite to enjoy again.

FURTHER SUGGESTIONS AND EXAMPLES

MUSIC TEXT

Beattie, John W., Wolverton, Josephine, Wilson Grace V. and Howard, Hinga. The American Singer. New York: American Book Company, 1955. Page 133.

BOOKS FOR THE CHILDREN

Bakeless, Katherine Little. Story Lives of Great Composers. New York: Frederick A. Stokes Company, 1940.

This book includes the story of the life of Frederick Smetana. There is a full page picture of the composer.

Commins, Dorothy Berliner. All About the Symphony and What It Plays. New York: Random House, 1961.

Posell, Elsa Z. American Composers. Boston: Houghton Mifflin Company, 1963.

Wicker, Ireene. Young Music Makers. New York: Bobbs-Merrill Company, Inc., 1961.

This book tells about the childhoods of some of the world's greatest composers.

LISTENING -- THE EDUCATIONAL TELEVISION LESSON

Television has been described as a pipeline to everywhere. It can extend our horizons to any place that man can go with a camera or that man can describe in words. Through educational television we can have access to master teachers, to the finest musicians and to the richest treasures of art in the world.

The success of the television lesson is dependent upon many individuals. The television teacher, classroom teachers, subject area supervisors and curriculum and television specialists cooperatively plan the lessons and prepare lesson guides. There is no doubt that the greatest responsibility rests with the enthusiastic television teacher who instructs, explains, demonstrates, raises questions and stimulates student interest. The task of the classroom teacher is equally colossal. With the aid of the lesson guide he motivates and prepares his students for the listening-viewing experience. During the lesson the teacher is a model listener. After the lesson he clarifies points, encourages discussion, plans for a summary, makes additional assignments, gives individual help and directs follow-up activities. The class which comprises the listening audience must be eager and receptive. The entire team of this "team teaching" media must be involved in the evaluation. In summary, the steps necessary to complete a successful learning experience are:

1. Preparation
2. Presentation
3. Listening-Viewing
4. Follow-up Activities
5. Evaluation

Because television teaching is a concentrated presentation of facts, materials and ideas, it demands attentive listening. There is a message to be told quickly, clearly and vividly. The audience must be ready and in tune. One of the duties of the classroom teacher is to establish the listening climate. Early in the school year children have helped formulate standards for listening. They may be similar to the following:

1. Have your eyes on the speaker at all times.
2. Tune in immediately when the speaker begins to talk.
3. Listen attentively and try to get a mental picture of what the speaker says.

4. Listen for words that may be considered as signals. They will help you to outline the sequence of events. Examples are all of a sudden, furthermore, however, although, the first thing, then, too, as a matter of fact.

5. Learn to overcome outside distractions.

6. Teach yourself to concentrate and "stay on the track."

In order to listen and watch attentively, children should not be distracted by a picture that is "flickering," "too dark," or "off-center." The general reception should be checked each morning before the school day starts and again before the lesson starts. The person in charge of the mechanics of the set should ask five questions, namely:

1. Is the picture off-center or rolling? Check the horizontal and vertical controls. If part of the picture seems to be cut off on one side, turn the horizontal knob to center the picture. The vertical control can stop the "rolling."

2. Is the picture clear? Manipulating the contrast adjustment may make the picture clearer.

3. Is the sound satisfactory? Adjust the bass and treble tones. Sometimes the bass tones predominate, thus causing indistinct sound.

4. Is the set placed in the best viewing position for all students? The set should be mounted above the eye level so nothing obstructs the view. It should be situated so that reflections of light from the windows is avoided.

5. Is the best possible listening and viewing condition provided before the lesson starts?

Just as the kind of story being read suggests the type of listening skills involved, so the content of the television lesson determines the skills. Music lessons especially involve the skills developed when listening for enjoyment and appreciation. They may include the ability to:

1. React to the composer's mood.

2. Recognize and follow a melody.

3. Develop mental and auditory imagery.

4. Detect and react to musical dynamics.

Science lessons require development of the skills involved in listening for information and also those classified as critical and analytical listening. These may include the ability to:

1. Understand main ideas and gain new insights.

2. Gain understanding of new words.

3. Answer specific questions.

4. Understand relationships.

5. Make inferences and draw conslusions.

6. Follow the logical sequence of ideas in order to summarize and organize.

7. Take notes.

Educational television is different from commerical television in that there is "doing" after viewing. Children are not entertained, but their experiences are enriched and extended. Television is truly a tool of education.

LISTENING -- THE EDUCATIONAL TELEVISION LESSON

TEACHING PROCEDURES

PLANNING TOGETHER

The classroom teacher and the class think together about how St. Paul's water is purified. Specific questions for which to listen are placed on the chalkboard.

1. How is water distilled?
2. How is the filtration of water carried on?
3. What is the most efficient way to purify large amounts of water?
4. What chemical is added to water to make it pure?
5. Where is the water we use purified?

New Vocabulary

1. distillation
2. filtration

Occasionally the criteria which attentive listeners follow is reviewed. (See overview)

If note-taking is a listening skill being emphasized, suggestions for efficient note-taking might be reviewed.

1. Notes should be clear, brief, and simple.
2. Notes should focus on the central idea.
3. Notes should be reviewed and perhaps even revised after the lesson.

CARRYING OUT OUR PLANS

The television teacher might occasionally visit with the explorers before beginning the actual lesson to remind them that he, too, is concerned about listening.

FURTHER SUGGESTIONS AND EXAMPLES

EXTENDED READING

Smith, Mary Howard. Using Television in the Classroom New York: McGraw-Hill, 1961

A GOOD IDEA

We listen with our ears, of course
But surely it is true
That eyes and mouth
And hands and feet
Can help us listen too.

QUOTATIONS

"Nature has given us one tongue but two ears, that we may hear from others twice as much as we speak."

Epictetus

"Give every man thine ear, but few thy voice."

Shakespeare

"Apply thine heart unto instruction, and thine ears to the words of knowledge."

Proverbs

"He that hath ears to hear, let him hear."

Matthew

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

He says: Water is just one of the things I'm wondering about today. I'm also wondering about YOU. Two months you've been in school . . . I'm wondering if you have been training yourself to be a good listener.

I have a picture in my mind of explorers who are sitting tall, listening attentively, and thinking. Is this your classroom?

I have another picture in my mind of a group who thought it was too much work to listen. It's easier to slump than to sit straight. Soon they lose an important part of the lesson and they are bored. Then they bother their neighbors, many things distract them, and it's hard for those who want to listen.

I wonder which is your classroom? I hope it's the group that has learned self-discipline.

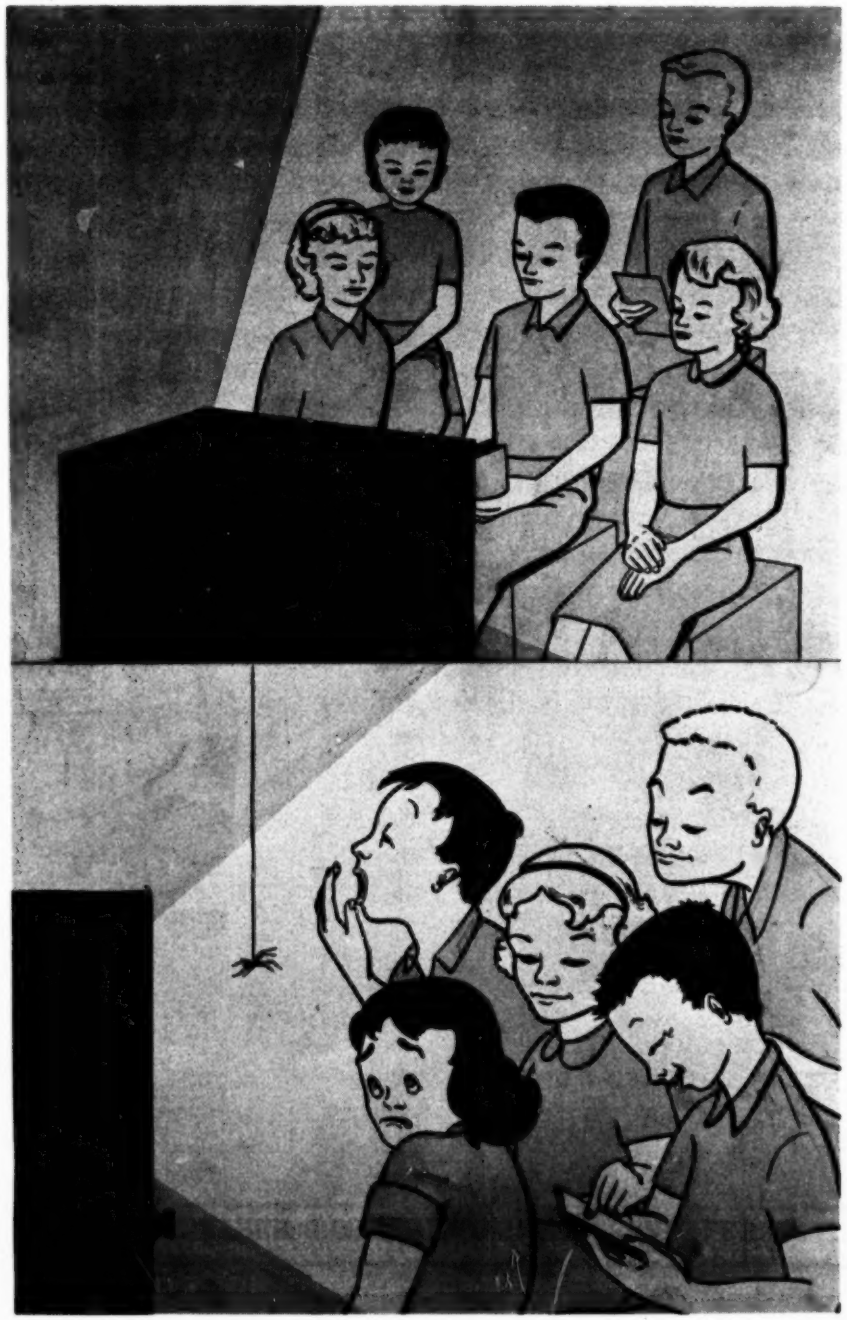
Another thing about which I wonder is what you do following the television lesson? Do you have a discussion? Do you give the answers to our questions again? Do you do something that involves your hands? Train yourself to do both: Listening and Doing.

* * * * * * *

The television teacher proceeds with countless visuals to demonstrate and teach the concepts involved in how our water is purified.

The television teacher keeps in mind that interaction encourages better listening. He stimulates much interaction by such devices as questions, instructions for notes, and work-along activities.

FURTHER SUGGESTIONS AND EXAMPLES



Are you listening?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
EVALUATING OUR WORK After the telecast the classroom teacher guides further discussion and summarization. He gives additional suggestions for extended learning. Occasionally listening skills are tested by giving a short quiz. More extensive evaluation follows the completion of the unit of work. Evaluation need not always take the form of a talking time. The teacher might evaluate a unit by observing the responsibilities committee members accept for a bulletin board display on water. The television teacher and studio director evaluate each lesson from a different standpoint. How did the visuals show? What concepts presented need to be reviewed in a future lesson? Was the timing satisfactory? Can the teacher's voice quality, pronunciation, or enunciation be improved? The evaluative comments which classroom teachers send to the television office are very valuable in improving the telecasts.	

LISTENING TO CRITICALLY EVALUATE MASS MEDIA

"Be not like dumb driven cattle,
Be a hero in the strife."

Longfellow--"The Psalm of Life"

The primary function of our schools is to educate the minds of boys and girls. The objective of those who control mass media is also to influence minds. Television, radio, movies, records, tapes, books, comics, magazines and newspapers are all a part of a great web of communication which furnish material that affects people's minds. How can we teach youngsters to be masters and not slaves of this tangled jungle of mass communication? Can we teach them to analyze, evaluate, discriminate and then select the best?

Vance Packard in his book The Hidden Persuaders[1] reminds us that we are being influenced and manipulated far more than we realize. He quotes countless examples of studies in which people are psychoanalyzed and then manipulated by merchandisers who wish to sell their products. Mr. Packard describes the organization of Motivational Research, a new science of depth probing methods for merchandising. Many industries request counsel on techniques to market their products. Cosmetic manufacturers are advised not to sell lanolin, but sell "hope" for beauty. Shoe salesmen are reminded, "Don't sell shoes; sell lovely feet." Cigarette jingles inform listeners, young and old, "Don't miss the fun of smoking."

There is evidence that industry looks for new frontiers for recruiting customers among the children. Commercial interests are advised, "Sell these children on your brand name and they will insist that their parents buy no other." An example of big business persuasion was the Davy Crocket craze of 1955 which gave birth to 300 Davy Crockett products and lured $300,000,000 from American pockets. The manufacturer made the products because the consumer demanded them. To understand techniques of advertising offers an opportunity for teaching analytical listening and making value judgments.

Mass media not only influences the consumer in the kind of purchase he makes, but it exerts a powerful daily influence on pronunciation and usage in language. Children need to be aware that language is oftentimes distorted in comics and cartoons in an effort to be amusing. To become a skilled critic is a worthy goal, for it is only those who can intelligently appraise, that can raise the quality of mass media.

[1] Packard, Vance. The Hidden Persuaders. New York: David McKay Company, Inc., 1957

The teacher must always be aware of child development and must judge to what length and depth his students can pursue the study of mass media. We are reminded that a degree of maturity is necessary before children can be expected to do analytical thinking. Mauree Applegate in Easy in English says:

> "A child in the intermediate grades who perpetually doubts is in a sorry state. The attitude of analysis must not be begun too early in the elementary school. A certain level of maturity is needed before children are ready to look for flaws. Wait until children see life whole before you teach them to take life apart. Young children need faith more than they need doubt. Analyzing arithmetic problems and school reports, yes, but analyzing speeches, no. It is this element of timing as much as anything that will keep us from having machine teachers. When to introduce a skill to a child is almost as important as the skill itself."[1]

SKILLS WHICH NEED TO BE DEVELOPED WHEN LISTENING TO CRITICALLY EVALUATE MASS MEDIA

ABILITY TO:

1. Distinguish between the true and the make-believe.
2. Discriminate between fact and opinion.
3. Listen critically for evidence which supports a speaker's statement.
4. Detect prejudice and bias.
5. Evaluate propaganda by a check against observable facts rather than assumptions.
6. Recognize "sales-pressure" techniques.
7. Sense the speaker's purpose.
8. Make inferences and draw conclusions.

[1] Applegate, Mauree. Easy in English. New York: Harper and Row, 1960, p. 112.

LISTENING TO CRITICALLY EVALUATE MASS MEDIA

TEACHING PROCEDURES

PLANNING TOGETHER

Our lesson in language this week will be different from any that we have had. There is little in textbooks to read about this subject. However, there is no shortage of material. Television, radio, movies, records, tapes, books, comics, magazines and newspapers will furnish a wealth of material. Think of a word which encompasses all of these. (Communication) We might also call it mass media. We have only to look back to our study of the pioneers to recognize how different life would be without our modern means of communicating. Do you think they have helped to advance us as a nation? Are we more knowledgeable because of TV? (Discussion)

One writer has called the avalanche of material we have to hear and read fallout. He went on to say that "fallout is dangerous." Can you see any dangers in what television, radio, newspapers, magazines, records, etc., gives you? (Discussion)

1. In selling a program to you, a network might label a cowboy movie "American History" or a space show a "scientific" program. Would you believe it to be educational from these labels or announcements?

2. A certain brand of tire advertiser says his tires have a "built in peace of mind." It is a most intriguing slogan. Would you buy that tire?

3. Think about the word big in the advertisement "Big car with Big power." What does the word "big" do to the listener? What would your neighbors think if you bought that car? Do you care what they think?

FURTHER SUGGESTIONS AND EXAMPLES

PEOPLE ARE FUNNY

"People are Funny" was once the title of a popular television show. To watch their buying habits we might agree.

1. A store had a particular article for sale at the cost of 14¢. It was not selling well so the promotion manager put up a sign "two for 29¢." The sales rose 30%. Does this bargain appeal to you?

2. During the war there was a scarcity of wheel barrows. Luckily the merchant got a back order so he had 18 on hand. He displayed them all in a conspicuous place in his hardware store. He did not sell a single one! The next day he put 17 in the basement and one on the sales floor. A sign "last one" was placed in the wheelbarrow. Before the day was over, all had been sold. Was this morally right on the part of the merchant? What does this incident say about the consumer?

3. Why do merchants price articles at $2.98, $1.49, $3.79, etc., rather than $3.00, $1.50 and $3.80?

ADDITIONAL MATERIALS

1. Gerald Green in The Last Angry Man, his novel of the television industry, says, "The most overwhelming fact of the twentieth century is the assault on the public ear and eye, the incessant, relentless avalanche of useless information."

TEACHING PROCEDURES

Discussion (Continued)

4. A magazine pictures a beautiful automobile with the slogan, "Never before a Lincoln--so long and so longed for." How does the word long affect the reader?

5. When instant coffee was new on the market the advertisers used words like efficient, timesaving, quick, economical to describe it. However, they found it didn't sell. I wonder why? . . . There was mass acceptance when words like flavor, aroma, rich full body were stressed. (Timesaving, etc., gave the connotation of a lazy housewife.)

Let's listen carefully to what advertisers are saying to us. Our first lesson will be to listen to what they are saying through the medium of television. Is what they are saying to John Q. Public really true or are they exaggerating?

How should we proceed? How should we keep records? (Discussion)

The kind of listening that you will be required to do will be quite different from listening to appreciate a piece of lovely music or listening to enjoy a play or story. This is critical listening. You must analyze and appraise what you hear. Could we list some things of which we should be aware?

1. Watch for gimmicks, eye appeal, facts, slogans.

2. Decide if the statements are true or make-believe, fact or opinion, prejudice and bias.

3. Listen for evidence which supports a statement.

4. Recognize "sales-pressure" techniques.

FURTHER SUGGESTIONS AND EXAMPLES

Additional Materials (Continued)

2. In the 3 frame film-strip, Rumor Clinic, five non-viewers of an incident repeat to one another in turn what a viewer has told the first of them. The class can then examine the final report to see the change in ideas resulting from the "rumor-mongering" exercise. The film strip is distributed by the Anti Defamation League, 12 Fifth Avenue, New York.

3. The Hidden Persuaders by Vance Packard should be on a teacher's required reading list. Readers may regard the author as a fine journalist and then question the evidence available to support claims made. The book is likely to affect the individual's buying habits.

QUESTIONS AND PROJECTS FOR DISCUSSION

1. Are trading stamps a bargain? Discuss this with the grocery store or filling station attendant that hands them to customers. Discuss the question with several housewives who receive them. Could merchandise be sold at lower prices if stamps were not given?

2. Analyze coupons you may cut from newspapers to be applied on the price of an article in the grocery store. Does the merchant, the newspaper or the producer pay for the coupon? What is the purpose of this type of advertising?

3. As a class, view a western film on television or at the theater and then compare the plot and characters with stories to be found in the classroom anthologies. Analyze the western as a type of literature by comparing it with King Arthur and his Knights of the Round Table.

L I S T E N I N G T O C R I T I C A L L Y E V A L U A T E M A S S M E D I A

TEACHING PROCEDURES

Planning Together (Continued)

5. Recognize propaganda.

6. Listen "between the lines."

Agree upon a plan for keeping a record of daily televiewing. Retain daily records so that the total weekly viewing can be evaluated.

CARRYING OUT OUR PLANS

A form which includes name of program, description of it, length of viewing time, products advertised, notes to help appraise, should be filled out each day.

Take time each day for some individual reporting. Many will have viewed the same program. Stress listening so as to avoid repetition of material.

At the end of the week the listeners should be ready to draw some conclusions from their viewing. Refer to the list of criteria for critical listening. It is expected everyone will be more sensitive to the advertisements which confront the public via television.

Appraise the quality of the programs viewed. Do you think the crime and detective stories might lure child-viewers into repeating a housebreaking scene? Have television sets become automatic baby sitters? Do they cheat children out of the fresh air and sunshine needed to build their bodies?

Individuals should total the time used in viewing television programs for the week. What is the average time which members of the class give to televiewing each week?

FURTHER SUGGESTIONS AND EXAMPLES

Questions and Projects for Discussion (Continued)

4. Have a volunteer listening committee keep the class informed on good programs scheduled for the coming week.

5. Use the tape recorder to capture material for a listening lesson. It might be an election campaign speech, the president's message to the people, a presentation by a news reporter, or the analyzation of news by a commentator. Establish a purpose for listening. Discuss the speaker's message and influence, as well as his delivery.

6. Be as creative as an advertiser and arrange an attractive bulletin board on mass media. The listening skills should have a prominent place in the display.

LISTENING TO CRITICALLY EVALUATE MASS MEDIA

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

PLANNING TOGETHER

We have examined one area in the field of mass media, that of television. Let's look at the comics next. Bring a comic strip from the newspaper or a page from a comic book. As you appraise it you might discuss it with your parents also.

1. Is there anything that would be considered harmful in it?

2. Is the language of the comic strip sub-standard English? Could you re-write it to make it standard? Is there a reason for distorted language?

CARRYING OUT OUR PLANS

The most evident discovery children will make in their examination of comics is the many substandard expressions of English used. (Seein', 'em, fellas, sorta, fer, yep, ya, ain't, you is, it don't matter none) If children are asked to re-write the conversation using standard English, they may find it does not fit the character portrayed by the artist. Children should understand that language is often distorted in comics and cartoons in an effort to be amusing or "regular."

Compare the usual comic strip of the newspaper with the Story of Minnesota by artist Jerry Fearing in the St. Paul Dispatch. The artist spent many hours at the Minnesota Historical Society doing research before making Minnesota history come alive for children. This is an example of comics beautifully done and historically accurate.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
PLANNING TOGETHER Choose a subject about which to make a case study. Perhaps you will concentrate on cereals, soap, toothpaste, cake mixes, automobiles, or gasoline. Listen to the radio; view television; look in magazines and newspapers and ask people whom you consider authorities. Make notes as to claims made by advertisers about that product. Study the prices of different brands and make comparisons. **CARRYING OUT OUR PLANS** The assignment of several days duration should be presented to the class in the form of a report. (Review skills involved when listening--as well as giving--a report.) There should be much evidence of evaluating various brands and types of advertising. Discuss the endorsement of products by prominent persons. Is it true that many an American knows more about the shaving lotion and personal habits of his favorite "star" than he does the workings of his own government? Do you agree that many an American knows whether or not his favorite left-handed pitcher uses "greasy kid stuff" much more readily than he could name any members of the president's cabinet. **EVALUATING OUR WORK** How much time is spent in listening to radio and viewing television? Is it a "balanced diet" with some educational and cultural programs?	

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Evaluating Our Work (Continued) The discussion and evaluation each day should emphasize the importance of being discriminate and selective in regard to what an individual reads and views. To be a master, not a slave, to mass media is the direction toward which we want to make gains. Have the lessons helped students to be more aware of the problems? What are the reasons for "depth manipulators" wanting to channel our behavior? Are premiums and thirty-six months to pay necessary for our economy? (Because mass media are industrialized and commercialized they are shaped by forces that shape industry. Cost, technological equipment, personnel, management skills, audience testing, government controls and competition are all factors which determine what we hear and see.)	

L I S T E N I N G -- A F I L M

TEACHING PROCEDURES

THE TEACHER PREPARES

As the teacher prepares to use a film to extend children's experiences, he reviews the skills involved in the listening lesson. On some occasions they will be discussed with the children. At other times, depending on the group, only one question for listening will be presented.

The specific skills involved in viewing the film The Story of a Book are:

1. Listen for appreciation of the research and work that goes into the writing of a book.

2. Listen for information to learn how a book is written and published, to follow a sequence of ideas in order to make an outline, and to gain an understanding of new words from the context.

A copy of the book Pagoo and a hermit crab specimen are necessary visuals.

PLANNING TOGETHER

A book that you will want to read is Pagoo by Holling C. Holling. Can you tell from the title what the book is about? (Show hermit crab.) A replica of the main character is submerged in alcohol in this glass container.

Have you ever seen a live hermit crab walking along the bottom of a tide pool near the ocean? Mr. Holling tells us that Pagoo was hatched from an egg the size of a pencil dot. When he started eating, he found that the ocean was one huge kettle of food. The book is the story of Pagoo's life.

FURTHER SUGGESTIONS AND EXAMPLES

VIEWING FILMS

1. The teacher should give careful consideration to the number of films viewed in one period, unless the plan is to use two films on a related subject such as Children of Norway and The Land of the Midnight Sun.

2. There are occasions when a film might be viewed a second time for a different purpose. For example, the film The Story of a Book might be viewed the first time for general information and appreciation and the second time for the purpose of following the steps in sequence of publishing a book.

3. Insofar as possible, films which are used should be as a supplement to the unit of work which is being studied.

4. Preparation for viewing and listening should include purposes for listening. The teacher may use the film guides which are in the film container for this purpose.

5. Follow up discussion should be based on the purposes for viewing and listening.

MORE BOOKS BY HOLLING C. HOLLING

The Book of Cowboys

Minn of the Mississippi

Paddle-to-the-Sea

Seabird

Tree in the Trail

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

One interesting thing about Mr. Holling's books is the lovely illustrations in the margins and the full page color illustrations. (Show pages) We'll hear more about these today.

A film has been made about this book. It is called The Story of a Book. You can read to find out about Pagoo, but Mr. Holling wanted boys and girls to know how an author writes a book. He chose to give you this information by telling how he wrote Pagoo. What do you think he did first? Secondly?

Listen with curiosity today to find out how a book is written.

CARRYING OUT OUR PLANS

View the film.

Discussion follows by answering the question proposed for this listening activity. The talking time may take the form of an outline, listing the steps followed by Mr. and Mrs. Holling.

I. Getting the idea
II. Carrying on research
  A. At the library
  B. Back to the seashore
  C. In the home aquarium
III. Writing and re-writing an interesting plot
IV. Mailing the manuscript to the publisher
V. Drawing the illustrations
VI. Putting the "dummy" together
VII. Printing the book
VIII. Reading and enjoying a new book

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

Further discussion may clarify that an artist or illustrator is not always a member of the family. Also, working at home, in a business where one is both employer and employee requires much self-discipline. The cost of the finished product to the public ($3.75) might be considered in relation to the weeks of work involved in production.

EVALUATING OUR WORK

The following questions may help determine if the specific skills for listening were taught.

1. Does our outline tell us step by step A Story of a Book?

2. Have we presented the ideas from the film in logical order?

3. What new information about hermit crabs did you learn from this film?

4. Did you learn some new words you would like to add to your vocabulary? (instinct, plankton, tides, manuscript, galley sheet, dummy, habitat)

5. Mr. and Mrs. Holling are both very talented and creative. Did you feel this was an easy assignment which they chose? Did the film affect your attitude toward an author?

LISTENING IN REPORTING

Reporting is one of the most useful and interesting forms of oral expression.

In preparing and presenting a report to his audience, the speaker has specific obligations. He must prepare interesting, authentic information which is well organized and then be ready to present it in such a way that his audience will want to listen. Intermediate grade children will need assistance in finding materials which are appropriate, in learning how to select pertinent information, in how to organize the materials and in methods of presenting it.

The listeners, too, have specific responsibilities in order to gain as much as possible from the oral reports. Listening manners, the importance of concentration, and an awareness of the purpose for listening, form the basis of listening criteria which should be formulated by the classroom group.

SKILLS WHICH NEED TO BE DEVELOPED IN REPORTING

ABILITY TO:

1. Listen to the main ideas.
2. Listen to supporting details.
3. Interpret new words through context.
4. Listen to discriminate between fact and opinion.
5. Listen to make inferences and draw conclusions.
6. Listen to detect bias and prejudice.

L I S T E N I N G I N R E P O R T I N G

TEACHING PROCEDURES

PLANNING TOGETHER

About four weeks ago, we began working on the unit, "How Our City Provides for Our Health." It has been interesting to observe you at work and to assist you in planning and in gathering the materials and information which you are now ready to present to your classmates. No one of us could possibly have achieved all of the learning individually that has been accomplished by our various committees. However, we will have an opportunity to learn from each other as we listen to the various reports in the form of panel presentations, skits and demonstrations.

All reports have been well planned and practiced so that the speakers know that they have special responsibilities to their audience. Shall we review these responsibilities?

1. The report must be well organized with attention to main ideas and subordinate ideas, all interestingly told.

2. The vocabulary must be appropriate and well chosen.

3. Usage must follow the rules of standard English.

4. Voice quality, enunciation and pronunciation must be considered.

5. Posture must be such that it does not detract from the presentation.

I am sure that you will all agree that the speaker has real responsibility. Perhaps it would be unfair to judge him too harshly at first. Shall we therefore concentrate on one of the above criteria today as we listen to reports? Which one would you select as being the most important? Yes, I too, believe that number one should receive priority.

FURTHER SUGGESTIONS

USE VISUAL AIDS FOR VARIETY IN REPORTING

1. The tape recorder can be used to good advantage in reporting. Reports can be taped as they are presented and can be used later as lessons for evaluating usage and/or other criteria.

   The first tape may be saved and used to compare and to note progress in later reporting experiences.

2. The speakers' stand and microphone are valuable aids to use for individual reports. The speaker's notes may be placed on the stand for ready reference.

   The microphone is an aid to evaluating one's own voice and enunciation and should be used by pupils for private practice in reporting, as well as in reporting to a group.

3. Demonstrations in which children use props are excellent training in reporting. Props help them to gain confidence.

4. Refer to the speaking section of the guide, page 39, for additional suggestions on variety in reporting. However, the method should never detract from the real purpose of reporting. Content should be given first consideration in all reporting.

TEACHING PROCEDURES

Planning Together (Continued)

Would it be a good idea to judge each report as it is completed or shall we wait until the end of the period and give a general evaluation?

(Note: A general evaluation should accomplish the objectives as well as individual evaluations. However, questions concerning content should be asked at the end of each report.)

The audience must listen carefully if they are going to judge the reports. How can we be sure that we will gain the most from our listening activity? Let us review the chart on listening manners which we planned earlier this year.

GOOD LISTENERS

1. Sit in a comfortable position.
2. Get ready to concentrate on the report to learn the main idea.
3. Listen so we may help one another improve in reporting.
4. Practice courtesy at all times.

Are we ready to listen? Group one may begin.

FURTHER SUGGESTIONS AND EXAMPLES

REPORTS ON PERSONAL READING

One of the common practices of the elementary school has been that of reporting on personal reading. Too often the practice of requiring children to make a formal report on each book read discourages wide reading of library books.

Children in late intermediate grades should learn how to write a book review. As children advance in development of reading comprehension skills in basic reading, they should learn to react to a book, rather than merely relate the story or contents to prove that the book has been read.

In a more positive approach to personal reading, a pupil would be encouraged by an enthusiastic teacher to read widely, to keep a record of books which have been read, and occasionally share with the class members something from his reading which was particularly interesting. The teacher, too, in his role as a stimulator of ideas and an expander of interests, needs to share with children some books that have honestly excited and moved him.

A sample book review follows.

LISTENING IN REPORTING

TEACHING PROCEDURES

CARRYING OUT OUR PLANS

As reports are given, the teacher and more capable pupils may take notes (briefly and unobtrusively.) At the end of each presentation, class members and teacher may comment on content and ask questions such as:

1. Your report made me wish that I could have been with you during that interview. I would like to have met the city health officials.

2. I like the way you planned to give your information by a skit. It was an easy way to learn about garbage collection.

3. Where did you get the information about the water supply for St. Paul?

EVALUATING OUR WORK

It is advisable to give only as many reports each period as the attention span of the particular group will allow.

The following may be a typical group evaluation:

1. I think that we learned much valuable information from our reporters today.

2. Group I was well prepared. They had good information and talked so all could hear.

3. The leader of the panel discussion was very capable in the way in which he helped everyone get into the discussion.

4. It was not easy to understand the report on garbage disposal. Perhaps a chart or drawing showing the disposal plant would help.

FURTHER SUGGESTIONS AND EXAMPLES

A SAMPLE BOOK REVIEW (May be read or reported orally to a class prepared to listen.)

THE VALENTINE CAT

The author, Clyde Robert Bulla, and the artist, Leonard Weisgard, have joined their talents to produce an enchanting book about a black cat which had a patch of white shaped like a heart on his forehead.

Life was hard for the cat who was abandoned in a woods until a poor artist found him and took him home to share his meager food and to use him as a model for a mural. A cruel chimney sweep stole the cat, suspended him on a rope, and used him to clean chimneys. The wretched animal was rescued by a real princess and after many difficulties the story ends happily.

Of course, the presence of a princess suggests this is a fairy tale and therefore, it would be classified as fiction. It is as appropriate for Hallowe'en as for Valentine's Day. In fact, it would not need to be read on a holiday at all.

BE A SPECIALIST

Intermediate grade children enjoy choosing an area of interest and through much reference reading, become a specialist on the subject. A child who loves horses might choose to read everything available on the subject and prepare a report. This opportunity cautions the reporter not to have too broad a subject. One who starts out planning to be a specialist in rocks may, after much reading, decide to be a specialist on diamonds. When the standards set up by the children for reporting and for listening to reports are reviewed, and the specialist speaks, listeners will agree it is like having a guest

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Evaluating Our Work (Continued) A few minutes should be taken to have the reporters evaluate the listeners on the basis of the criteria which has been agreed upon.	**Be A Specialist** (Continued) resource person. The well prepared specialist is often invited to present his report to children in other rooms.

L I S T E N I N G -- U S A G E

It is the responsibility of the school to help children overcome flagrant mistakes and develop habits of speech that are acceptable as standard English. The ultimate goal is effectiveness in the informal standard language of everyday. The teacher, in cooperation with pupils, takes note of gross errors which are common to the class as a whole and also those which cause difficulty for individuals. A program which stresses adequate and effective ways of speaking is then planned on the basis of need. Communication rather than correctness should be our primary concern.

To children in the middle grades, the standards of the play group or gang are more important than those set by teachers or parents. There is keen interest in spicy, colorful slang and in language that may be offensive to other people. It is all a part of growing up. If a child learns good speech at home in his early years and is given help at school with recognizing what is acceptable, he will return to it later when he realizes its social value to him as an individual.

Through mass media of communication children of middle grades may be exposed to much that is unacceptable in language usage. They can be helped to understand that sub-standard English is often used in comic books or by comedians to achieve a special effect or to draw attention to themselves.

SKILLS WHICH NEED TO BE DEVELOPED IN LESSONS ON USAGE

ABILITY TO:

1. Listen to follow directions.
2. Listen to make inferences and draw conclusions.
3. Listen to discriminate in the choice of words.
4. Listen to gain an understanding of correct form.

TEACHING PROCEDURES

Note: In this lesson the usage of lie and lay is suggested for Grade 6. If the children are ready for learning the principal parts of verbs, all forms of lie and lay can be taught.

PLANNING TOGETHER

Who has a pet dog? Do you ever ask him to lie down? How do you say it? Presumably it will be "Lay down, Mike." Has anyone heard the expression "Lie down"? It has been my experience that "lay down" is used more frequently than "lie down."

We often hear "I am going to lay down for awhile" or "Mother has gone to lay down for a rest." This is incorrect, but our ears become accustomed to such expressions and we believe them to be correct. In fact, that is how some usage comes to be accepted as being correct after it has been in use a long time. (Several examples might be related here, such as "it is me" being socially acceptable in informal usage, rather than "it is I" which is correct.)

Certain forms of language are considered more acceptable by people who are good speakers and writers. Their language usage is called standard formal English. It is that kind of usage which we strive to use after we have learned about usage forms in school.

Let us look more closely as to when it is correct to use lie and when it is correct to use lay.

FURTHER SUGGESTIONS AND EXAMPLES

A SUGGESTION FROM A CREATIVE AUTHOR

Mauree Applegate in her book Freeing Children to Write[1] suggests that teaching be dramatic. The verbs lie and lay lend themselves well to demonstration of the action of the verb. Children will enjoy placing objects or lying down to demonstrate the use of these verbs as they use them in sentences. She suggests also two situations (pages 155-156) which will require children to tell a story in which they will have to use the forms of lie.

A LANGUAGE HANDBOOK

Middle grade children would benefit from making their own language handbooks in which they record sentences using verbs which are troublesome. Such sentences can be used for drill exercises with a partner.

INDIVIDUAL PRACTICE

Exercises on verb usage can be cut from discarded language books and placed on file cards for individual practice.

Self Aids in English Usage by L. J. O'Rourke is a handbook which serves as an easy, ready reference for intermediate children. It is published by Psychological Institute, Lake Alfred, Fla. Copyright, 1961.

[1] Applegate, Mauree. Freeing Children to Write. New York. Harper and Row, 1963.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

CARRYING OUT OUR PLANS

Lie and lay are called verbs. As you already know, words have different uses or functions in a sentence. Verbs tell what that important subject or topic of a sentence is or does. All verbs have several different forms.

These are the forms of lie:

Present	Past (used alone)	Past (with a helper-- have, has, had)
lie	lay	lain

These are the forms of lay:

Present	Past (used alone)	Past (with a helper-- have, has, had)
lay	laid	laid

The verb lie means to rest.

The verb lay means to put or place.

LISTEN carefully to my sentences so your ears become accustomed to hearing the correct forms of the verb lie. (These may be copied on the blackboard or on ditto sheets.)

1. The book lies on the table. (now) (rests)
2. It lay there yesterday. (past) (rested)
3. It has lain there a long time. (past with helper) (has rested)

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

1. The dog lies on the grass. (rests)

2. The dog lay there for a long time. (rested)

3. He had lain there so long that I became concerned about him. (had rested)

After a discussion about the various forms and their uses, the children should take turns reading the sentences orally. They may also create sentences of their own to give orally to the class.

The same procedure may be used for presenting the forms of the verb "lay." However, it would be well to present "lay" in a second lesson so as not to confuse the learner.

These sentences may be used as examples:

1. Please lay the book on the table now. (now) (put)

2. Mary laid the book on the table. (past) (put)

3. I have laid the book on the table. (past with helper)

1. Lay your violin down carefully. (now) (place, put)

2. I laid it down as you said I should. (past)(placed)

3. I have always laid it down carefully. (past with helper) (have placed)

The forms of the verbs lie and lay are irregular to the degree that many children experience difficulty in learning them. It may, therefore, be advisable to teach only the present forms "lie" and "lay" or give repeated lessons and

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

review of the several forms of the verb through listening exercises.

EVALUATING OUR WORK

Evaluation for the learning of these verb forms may be postponed until pupils have had several exposures to them. The following sentences may then be used:

1. John has (laid) his books on the table.
2. Mother will (lie) down for awhile.
3. The hen (laid) an egg just now.
4. I like to (lie) in the shade.
5. The boys (laid) the map on the floor and it has now (lain) there a long time.
6. I (lay) there until I fell asleep.
7. When I awoke, I did not realize how long I had (lain) there.
8. It (lay) in the sun until it faded.
9. (Lie) down, Spot!
10. Please (lay) the pillow on the bed.

LISTENING -- MENTAL COMPUTATION AND PROBLEM SOLVING IN ARITHMETIC

Mental arithmetic preceded written computation in man's long struggle to master the science of numbers. The school child's emerging understanding follows a similar developmental pattern. Long before children learn to read, they encounter experiences which necessitate solutions involving arithmetic.

Situations which require mental computation occur in the life of children and adults far more frequently than has been commonly believed. Authors of new arithmetic textbooks and teachers are giving mental arithmetic increased emphasis.

Frequent practice drills in which problems are presented orally by the teacher should help children to gain facility in mental computation. Such drills also provide an excellent opportunity to develop some of the important listening skills, particularly those which require accurate, attentive listening on the part of the learner.

SKILLS WHICH NEED TO BE DEVELOPED

ABILITY TO:

1. Listen to the presentation of facts in sequence.
2. Listen so as to understand the relationships of numbers.
3. Listen to draw conclusions. Estimate and/or arrive at the correct answer.

LISTENING--MENTAL COMPUTATION AND PROBLEM SOLVING IN ARITHMETIC

TEACHING PROCEDURES

PLANNING TOGETHER

Recently I decided to eat my noon lunch at a restaurant. Two of my friends had also come there to eat, so I decided to join them. Each of us gave an order. We noted that the waitress was very busy and that she recorded the price of all three lunches on one check. When we had finished eating, one of my friends picked up the check. We went to the cashier each one intending to pay his part of the check. The cashier was inexperienced and so had some difficulty in deciding how much each of us should pay. How do you think we handled the situation? Yes, each of us figured "in his head" the amount he owed and paid the waitress separately. We then estimated the total quickly to make sure that the total bill was paid.

Have you had experiences in which you have had to make mental calculations because you had no means of figuring with paper and pencil? Can you relate such an experience? Have any such situations caused embarrassment? Why?

Do you think that practice in solving arithmetic problems mentally should be a part of our arithmetic work?

Which important language skill would be used in such practic? Yes, of course, listening would be extremely important because we have to be very sure of the facts which create the problem to be solved before we can arrive at a solution.

Shall we try a few examples? You may use a pencil and paper only to record your answer. Number your papers from one to ten. Show that you are ready to listen by looking directly at the speaker.

CARRYING OUT OUR PLANS

1. How many ten cent popcorn balls can you buy for one dollar?

FURTHER SUGGESTIONS AND EXAMPLES

I. A variety of problems and computations should be included in mental arithmetic exercises. It would be well to concentrate on only one type in each practice lesson. As children gain in their ability to calculate mentally, a review lesson containing a variety of examples might be presented. Such a lesson can also evaluate the growth of individuals and the group.

II. Teacher presentations of oral arithmetic lessons can be recorded on tape as they are presented and can be used later as review or can be used by individuals who need practice. (Earphone attachment can be used for individual practice.)

III. Specific help in teaching listening skills is the handbook entitled Listening Aids Through The Grades by David H. Russell and Elizabeth F. Russell. It is published by the Bureau of Publications, Teachers College, Columbia University, New York, 1959. The following exercise taken from page 85 of the handbook is an example.

1. Listen to this series of numbers and write the third one: 5-9-4-2-7.

2. Listen to this series of numbers and write the next one to the last: 3-7-2-9-8-5.

3. Listen to these numbers and write the one in the series that is closest to the number 3: 7-5-0-9-4-6.

4. Listen to these numbers and write the largest of them: 6-2-7-5-8-4-7.

5. Listen to these numbers and then write a number under 10 that is not mentioned. 6-2-8-4-9-7-1 (answer: 3 or 5).

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

2. Don earned $2.00 to buy film for his camera. The film costs 39¢ a roll. How many rolls of film could he buy?

3. Five boys earned $2.25 by raking leaves. They shared the money equally. How much was each boy's share?

4. Mary paid 72¢ for one dozen doughnuts. What would be the cost of one doughnut?

5. George bought 50¢ worth of 5¢ stamps at the post office. How many stamps did he get?

6. Dick bought 4 boxes of toy cars. Each box contained 3 cars. How many cars did he buy?

7. If dog food sells at the price of 2 cans for 39¢, how much would you have to pay for 1 can?

8. John had $2.00 to spend. If he bought a game for $1.35, how much would he have left?

9. Jim gave 42¢ to the Junior Red Cross. How much did he have left?

10. Three boys have $1.00 to share equally. What will be the largest amount of money that each boy can have?

IV. A stimulating series of "Forty-Four Things to Do" is described in Are You Listening by Ralph G. Nichols and Leonard K. Stevens. It is published by McGraw-Hill Book Company, Inc., New York, 1957. The suggestions for listening instruction may be applied in classrooms from grades one through twelve.

And one named Jill.

W R I T T E N C O M M U N I C A T I O N

Successful written communication has its beginnings in a successful program of oral communication.

A friendly, informal atmosphere, rich in a variety of first hand and vicarious experiences, fosters in children the desire to communicate with one another. The richness of the intake of ideas will determine to a large extent, the quality and quantity of the ideas expressed.

In the early primary years, introduction to written language comes through an observation of the teacher's written examples of dictated captions, lists, records and experience stories. Through observation children learn to recognize that spoken words have written symbols and they soon develop a desire to express their ideas in writing.

Because of the many new skills involved in the writing process--handwriting, spelling, form--and because of the variation in maturation levels of children, not all of them will be ready to write at the same time. Many are able to write their names in kindergarten; others not until grade one. The following steps suggest the developmental procedure for learning the process of writing in the primary years:

1. Dictation to the teacher by individuals or by the group. The teacher performs the act of writing.
2. Copying of words, sentences and brief stories by the children from the teacher's model.
3. Writing from dictation, words and sentences which have been studied beforehand.
4. Writing from dictation, without prior preparation.
5. Attainment of relative independence in the written expression of ideas.

First attempts at independent writing should be brief and should arise from the natural activities of children. As they gain facility in writing, the curriculum must continue to provide vital experiences which will stimulate in them the desire to communicate to meet the many needs in life situations. A proper balance between content of the writing and acceptable form should be maintained. If the skills and mechanics of writing receive their fair share of attention in early writing experiences and are continued on a developmental basis, they should become a matter of habit so that the writer may give major attention to content.

For maximum effectiveness, it is recommended that written language skills, like those of oral language, should be taught functionally rather than in isolation. Attention to the needs of the class group and to individuals within the group will form the basis for skill teaching.

Writing may be broadly classified into the two categories of (1) expository or utilitarian writing and (2) creative writing. Perhaps the major part of writing which children are called upon to do is of the expository type. It is designed to pass along information, to make inquiry, to convince others or to give an explanation. Creative writing expresses a completely individual interpretation of ideas. It is an expression of the writer's personal thinking and feelings. However, an element of creativity, imagination, or a bit of salesmanship in all types of writing will lend effectiveness and motivation. Real purpose for writing, such as seizing the opportune moment for children to send a thank-you note, sharing of reports, or publication of written work in a classroom paper all serve as stimulants to improve written communication.

The section of the guide which is devoted to written communication has taken into account the many life situations in which writing is used. Each of the situations has been described in a brief foreword together with a listing of specific skills which need to be developed. A sample lesson describes a situation taken from curriculum experiences. Additional suggestions and examples are also provided. The lessons, suggestions and examples have been contributed by committee members from their actual classroom experiences.

GENERAL SKILLS OF WRITTEN COMMUNICATION

Many language skills are common to both oral and written communication. These skills have been described following the introduction to the section on speaking. Skills which are peculiar to writing, only, will be listed in this section of the guide.

There will be considerable variation in writing abilities of children in any classroom. Generally speaking, however, those skills listed for primary grades should be mastered before the introduction to skills which are listed for intermediate grades.

The simple skills of capitalization, punctuation and manuscript form should be gradually introduced through group-dictated stories which are written by the teacher on the chalkboard or on experience charts. Children are introduced to capitalization and punctuation skills as an aid to comprehension of content in early reading experiences.

Proofreading written work should be introduced in primary grades. Children, with their teacher, read to determine whether the content as well as the form is acceptable.

As independence in writing develops in grade one, children will need guidance and individual assistance from the teacher as he moves about the room or works with small groups in their writing lessons.

Late primary and intermediate grade children can be expected to assume responsibility for proofreading of all written assignments. A class group may formulate their own criteria to serve as a guide for proofreading. Such criteria will be simple at first, with more advanced skills being added as the need arises.

When written work is evaluated by the teacher, major emphasis is given to content. Correction of errors is kept to a minimum so as not to discourage children from free expression of ideas.

A note indicating evidence of improvement or other suggestion is preferable to the use of letter grades in rating growth. A suggestion for correction of spelling errors would be to keep a card file containing a card for each child on which the correct spelling of misspelled words is recorded by the teacher as writing experiences are evaluated. The pupil will then be expected to use the card for assistance in rewriting his paper.

Skills which are peculiar to written expression are:

Manuscript form
Paragraph writing
Outlining
Punctuation
Capitalization
Spelling
Proofreading
Handwriting (Refer to Bulletin No. 59)

Manuscript skills include the following:

Primary

Maintain suggested margins at left
Maintain suggested margins at right
Space properly at top and bottom of page
Indent first word of a paragraph
Bring the second line back to margin
Write neatly
Form letters carefully
Leave a space between title and body
Indent the number as well as the first word if the paragraph is numbered
Place name and date correctly on all papers
Leave the last ruled line of a sheet blank
Avoid crowding at the end of a line

Intermediate

Review all primary skills
Select proper paper for various occassions and uses
Observe social courtesies in the use of ink for better writing
Place all work on paper with attention to attractive arrangement
Make every written lesson conform 100% to school manuscript form
Observe proper forms for letters--informal, business, social
Prepare bibliography, documentation and footnotes

Skills peculiar to writing paragraphs include the following:

Primary

Indentation of first word
Use of topic sentence
Use of correct sentence form

Intermediate

Review the primary skills
Make all sentences relate to the paragraph topics
Be able to write an original paragraph (grade four)
Start a new paragraph with each speaker's contribution to the conversation

Skills peculiar to outlining include the following:

Primary

Learn that an outline is an aid to clear and orderly thinking
Select important ideas for headings
Arrange ideas in proper sequence
Capitalize the first and important words of main topics
Number and punctuate a series of main topics
Omit the period after a title or main headings
Use a period after a Roman number

Intermediate

Continue practice on all primary objectives
Learn to write outlines correctly with main topics and first and second sub-topics
See the values of outlining for comprehension and reorganization of thinking
Form a habit of making an outline when it is needed in connection with speeches and reports

Punctuation skills include the following:

Primary

Period at the end of a telling sentence
Question mark after an asking sentence
Comma after greeting and closing
Comma between city and state
Comma between day and year when writing date
Comma separating words in series
Period after abbreviations
Period after initials
Period after numbers in a list
Apostrophe in common contractions
Apostrophe to show possession of singular nouns

Intermediate

Review the skills outlined for primary grades
Colon in writing time
Colon after greeting in a business letter
Colon to set off a list
Exclamation point after an exclamation
Period following a command
Hyphen separating syllables of word divided at end of a line
Comma setting off a noun used in apposition
Comma between explanatory words and a quotation
Comma to set off word in direct address
Comma to set off clauses in a compound sentence
Hyphen in compound numbers and compound words
Quotation marks to enclose a quotation
Quotation marks enclosing the title of a booklet, pamphlet, chapter of a book and title of a story or poem when used in a sentence

Capitalization skills include the following:

Primary

Proper nouns
Mother and Father when used in place of a name
The word I
First and important words in titles of poems and stories
The date
Names of titles: Mr., Mrs. and Miss
Names of days, months, common holidays, streets, school, city, county, and important buildings
First word in greeting and closing of letters
First word in a line of verse
Name of the Diety and the Bible

Intermediate

Review the skills outlined for primary grades
Names of organizations such as Brownies, Boy Scouts
Proper adjectives showing race and nationality: Scandinavian, Negro, and German
Titles when used with names, for example, Mayor Smith, Senator Jones, President Johnson
Regions of the country: East, West, North, South
Commercial trade names: Gleem, Ivory and Pontiac

Spelling skills include the following:

Primary

Spell correctly all words that are written
Spell by sound if no other source is available
Find the correct spelling from simple dictionaries, class lists, or adults
Master commonly used contractions such as isn't and aren't
Master commonly used homonyms, such as here and hear
Detect misspelling by proofreading own papers

Intermediate

Review the primary skills
Spell names of days and months
Keep a personal list of spelling demons for mastery
Use dictionary to check spelling
Master commonly used homonyms such as their and there
Spell plurals and possessives correctly
Learn and apply the spelling rules that apply with few exceptions

LETTER WRITING

"Just a reminder
You owe me a letter
When will I get it?
The sooner the better."

You can visit a greeting card counter and find an appropriate card for any occasion. Perhaps they were created as a result of someone expressing a wish to receive a letter. Clever jingles remind the receiver, "It's your turn to write."

Receiving a card on a special occasion gives one a warm feeling of "it's nice to be remembered." But isn't a commercial card sent for a birthday more welcome if a personal note is included? We need to encourage children to create their own messages in prose and poetry. A functional approach to letter writing can provide many experiences for practicing the skills involved and for developing an attitude of desiring to correspond.

Children in kindergarten and the early part of first grade learn when it is proper to write a letter. The teacher capitalizes on an opportune moment when there is a real purpose for writing and together they plan what to say. The teacher writes as they dictate. Thank you notes, invitations and messages to cheer a sick classmate are the most common writing situations in primary grades. A letter requesting permission to visit the library or a neighborhood industry may be business in content, but not in form. On every occasion, letters written are mailed or delivered.

As children grow in their experiences they will copy a letter composed by the group and will eventually write their own. By the end of the third grade, children will have learned to recognize the parts of a friendly letter and their proper placement.

SKILLS WHICH NEED TO BE DEVELOPED IN WRITING FRIENDLY LETTERS

ABILITY TO:

1. Write as though you are talking to your friend.
2. Write simple informal invitations and acceptances.
3. Know what is appropriate to say in terms of the purpose for writing.
4. Choose words that are clear and meaningful.
5. Be neat and accurate.
6. Be prompt in answering.
7. Be conscious of spelling, handwriting, simple capitalization and punctuation.
8. Address an envelope correctly.

LETTER WRITING

TEACHING PROCEDURES

WE MAKE OUR PLANS (After many experiences of dictating with the teacher doing the writing)

There are so many times during the day that I need to use the words: THANK YOU. Have you used them today?

Yes, we thank people for favors they do for us, for compliments (kind words), for gifts. Sometimes the person to be thanked is not here to hear how happy we are. Wouldn't it be too bad if Mrs. Livingston never heard how much we enjoyed the concert? (A child will suggest writing a note.)

We have written thank you notes together. This time, could we send Mrs. Livingston many letters so she would know how we all felt? What shall we say?

1. Thank her for coming to our school.
2. Tell her how the music made us feel.
3. Invite her to come again.

Shall we make a list of some of the words we will need?

Dear Mrs. Livingston,
music
beautiful
thank you
come
piano
violin

Let's give Mrs. Livingston a sample of our very best manuscript writing, too.

FURTHER SUGGESTIONS AND EXAMPLES

LIBRARY BOOK

The True Book of Our Post Office and Its Helpers by O. Irene Sevrey Miner, Chicago: Childrens Press, 1955.

STUDY TRIP

After a letter-writing activity, visit the neighborhood post office.

BULLETIN BOARD

Emphasize key parts of a letter by making an oversize letter for the bulletin board. Indicate the position of heading, greeting, body and closing by having these words written on large tag board keys.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

WE CARRY OUT OUR PLANS

Typical examples of first grade writing are:

Dear Mrs. Livingston,

I liked the way you played the violin. It made me feel like I was swimming in the ocean. The music almost made me sing. It made me think of robins. I wish you would play again for me. I love you.

Teri

Dear Mrs. Livingston,

Please come again. I loved your music, and I liked the piano player too. The concert was beautiful. The end.

Diane

Dear Mrs. Livingston,

I wish you would play again for us. It made me feel like I was on the other side of the world. Thank you.

Linda

WE LOOK AT OUR WORK

Some children may like to share their thoughts by reading their letters aloud. The purpose for listening would be: "Have we truly expressed our appreciation to Mrs. Livingston?" The teacher may ask each child to check his paper for stop and go signs. (Periods and capitals)

Letter Writing

Dear Mrs. Nelson,

Thank you for showing me so many interesting things when my Grandma and I visited you. It was fun.

Thank you for the nice book-mark too.

Steve Bigelow

November 9, 1964

Dear Mom and Dad,

Tuesday night is P.T.A. Our work will be in the hall. Please come at 7:30.

2015 St. Clair Ave
St. Paul 5, Minn
Dec. 3, 1964

Dear Mr. Jonson and Pussyfoot,

We received your letter, and I knew then that you had received our song. When you sang our song on T.V. everybody jumped and then held his breath. You sang our song just right and exactly how we had hoped you would.

Sincerely,
Walter Slowinski

McKinley School
March 8, 1965

Dear Applebaum's,

Thank you for inviting us to visit your store. Thank you, Dan, for showing us around.

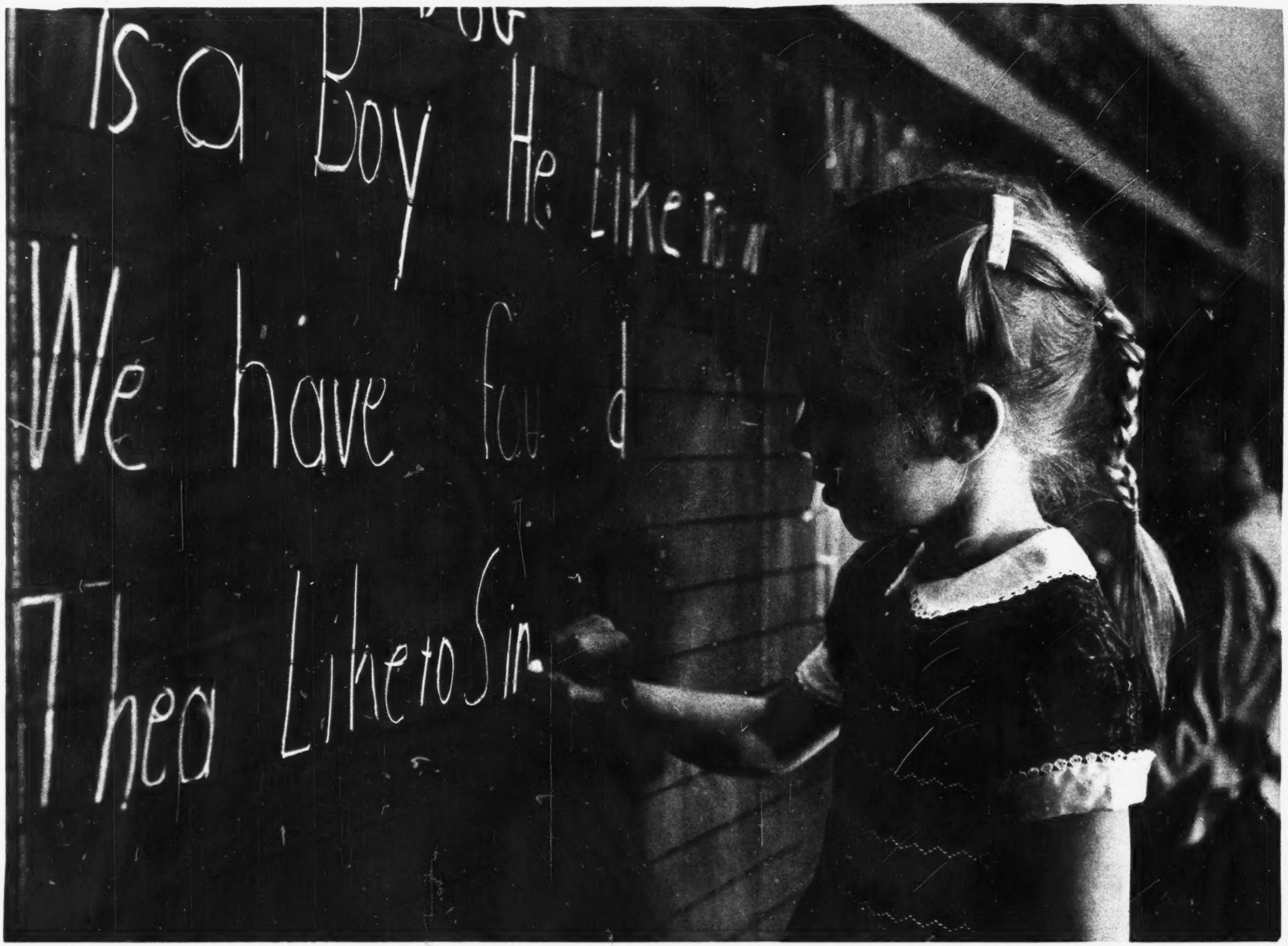
We liked the butcher department very much. It was very nice of you to give us the apple and candy bar.

Your friends,
Room 104

Dear Miss Vannelli and Classmates,

Thank you for remembering me when I was sick.

With love,
Michael M.



I can't spell every word.

F U N C T I O N A L W R I T I N G

"Interest + Experience + Vocabulary = Writing"
Mauree Applegate

Functional writing merely implies that there should be a real purpose for writing. Frequent, short writing experiences for which adequate readiness has been developed are more productive than long assignments. Twice as much time should be spent in preparation for writing as is needed for the writing itself. A well directed readiness period prevents many of the errors which teachers spend time in correcting. In the middle grades, no week should pass without at least one such experience in writing, and each child should produce a short, correctly written item as a result of the lesson.

The language lesson should be presented and developed by the teacher working directly with pupils. Concepts are arrived at by discovery, through the use of children's own words and sentences. After the desired concept is thoroughly explored and understood, the basic text is referred to for reinforcement and additional experience by those who have need for it. Not all children will need this reinforcement and their time may be used for enriching experiences.

The skills involved develop slowly as children learn to write more clearly and effectively.

1. In the first grade, instruction is begun in the proper method of forming letters.

2. Listening to stories and having an opportunity to tell experiences provide a second step in the sequence of development.

3. Words presented in the basic reading program may be arranged into a new story by the children. The chart stories may be copied at their desks or at the chalkboard.

4. The picture step begins with emphasis on picture reading and an understanding of sequence. After oral discussion, the children may dictate a story for the teacher to write on the chalkboard.

5. Family fun, neighborhood play, trips and excursions provide rich content for the personal experience step.

6. Children should be encouraged to write about topics related to science, social studies or any of the content areas.

The teacher and the pupils may spend some time in a motivational period at the beginning of the day to discuss the writing assignment. New vocabulary pertinent to the title may be written on the board for spelling reference. The skills to be stressed that day should also be reviewed.

The chalkboard can be a great motivating factor in a successful writing program. Five or six students write their compositions on the chalkboard rather than on paper. Other members of the class compose on paper and will have a turn at a later date. The chalkboard compositions are read by the author and analyzed and evaluated by the class before dismissal. These evaluative discussions center on the content, the language mechanics and the skills stressed on a particular day. Whether writing on paper or the chalkboard, proofreading should be encouraged. A classmate might suggest needed corrections before a composition is considered for group reading.

When children are encouraged to write often, a teacher cannot expect to read or correct every composition. However, when written on the chalkboard, the evaluation is simplified. The chalkboard stories will be enjoyed that day, and stories written on paper may be collected for their language folders. The following points should be considered in the evaluation:

1. Evaluate the composition according to each pupil's previous achievement.

2. Develop a spirit of mutual helpfulness as each reader proceeds to share his composition.

3. Encourage positive comments before the suggestions for improvement.

4. Avoid over-emphasis on perfection.

5. Vary the evaluative procedure, sometimes stressing ideas and at other times, definite skills.

6. Let pupil discussion dominate the evaluative period. The teacher should ask guiding questions to identify correctly used skills.

To be able to state one's thoughts clearly and effectively is the primary purpose of all language expression. A goal equally as worthy is to develop wholesome, healthful attitudes and respect. An opportunity to practice by writing and then sharing is the necessary procedure to fulfill these objectives.

Functional Writing in the Second Grade

Grade Two October 9, 1964

The Mystery Trip

Our Mother's and Father's came to school. We were having a contest who would have the most Mothers and Fathers. And we won. I think we will go to the Zoo, or the farm. We might go this week. I really want to go.

Grade Two December 9, 1964

The Big Bakery

We went on a school bus.
We went to the bakery.
I liked the man who took us around the bakery.
We saw the dough rise.
It was a big big bakery.
We had some chocolate milk.
Then we got a bag.
It had a loaf of bread and a pencil.

Grade 2 Dec. 7, 1964

Manners On Our Trip

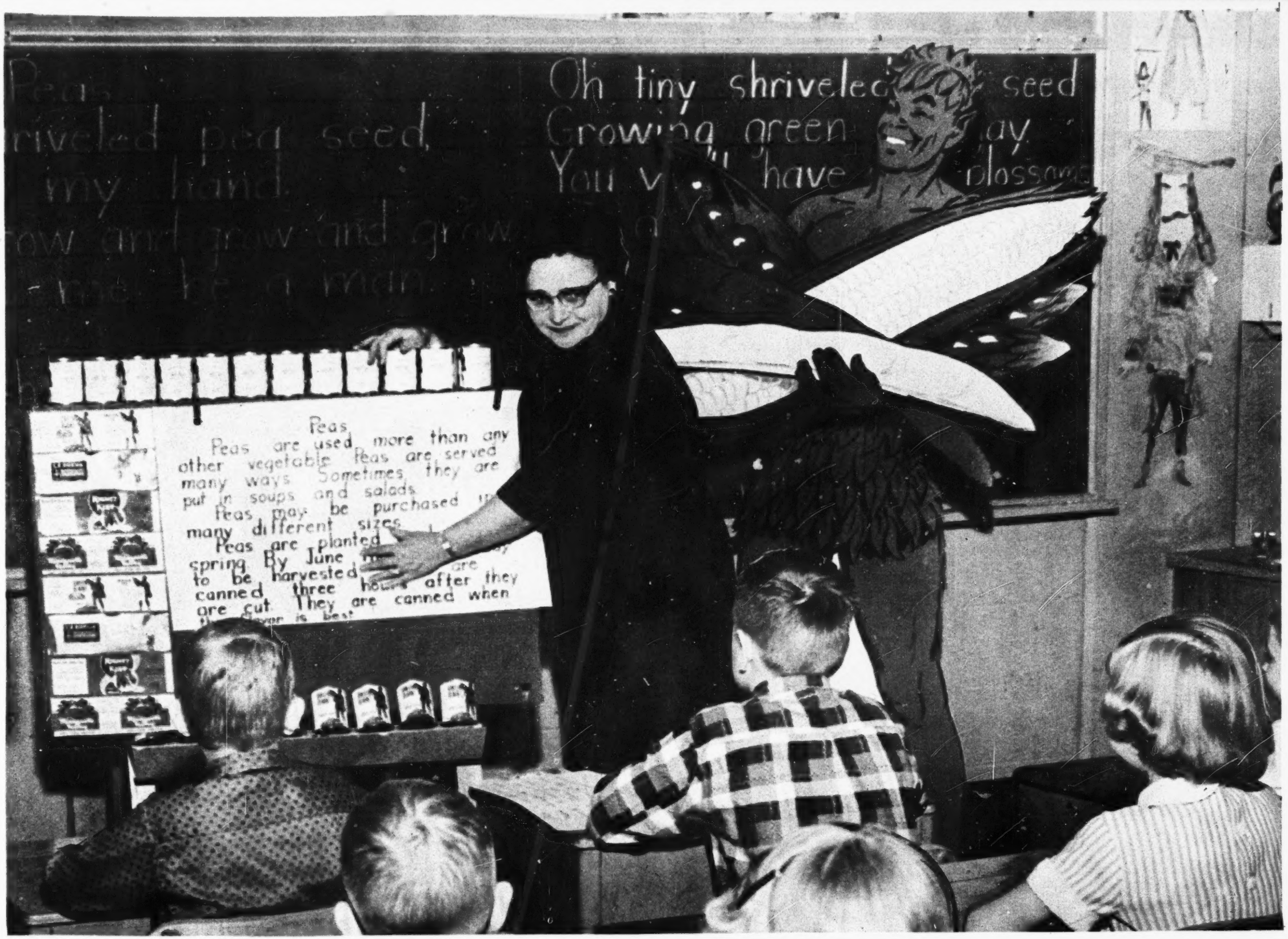
We should whisper if we talk. We should remember to say plegse and thank you. We should not disturb others. We should be polite. We should listen to the bus driver.

December 9, 1964

Dear P.T.A.,

We want to thank you for our Mystery Trip. We went to the Zinsmaster Bakery in Minneapolis. We saw how they make bread and toast.

Your friends,
The Second Grade



Notice three big ideas in our report.

WRITING RECORDS AND REPORTS

Many of the writing situations in primary grades are the result of group discussions. The teacher may record the final product on the chalkboard, and the children may copy it. More capable students will be able to write simple communications independently. Because the writing situations are routine experiences emphasized at an opportune time by primary teachers, they will merely be mentioned here and illustrated with an example.

Writing and Copying Labels, Signs and Notices

1. Label objects in the room such as chair, window and clock.
2. Label displays of science materials or items which enrich a unit of work.
3. Write sentence labels such as "Autumn has many beautiful colors" beside a vase of colored leaves.
4. List various room responsibilities on the bulletin board.

Making Announcements

Announce a class project, such as a post office, on a central bulletin board:

"Mrs. Jones' second grade class will have stamps for sale between the hours of 11:30 and 12:00 each day from February 10 through February 14, at the post office in their room. Letters can also be mailed there."

Recording Daily News

Children compose a sentence or two to be copied from the chalkboard as their penmanship exercise. The sentence is selected from some timely topic or news event discussed during Sharing Time.

Recording Safety Precautions

1. Look both ways before crossing the street.
2. Always wear white when walking or riding a bicycle after dark.
3. Do not play in the street.
4. Never leave toys on the stairs.
5. It is not safe to play with matches.

Describing a Trip or Memorable Event

We got on the orange bus at 10:30. Soon we were at the pet shop. We saw guppies, zebras, angel fish, neons and blind fish. There were other pets, too. We saw a parrot that said, "Hello," and, "How are you?" He was a colorful parrot. There were two guinea pigs. We bought two neon fish and one zebra fish for our aquarium. We had a nice visit.

Making Titles and Captions for Pictures

Children compose a main title for a bulletin board display. "The Speed of Modern Day Travel" would be appropriate for transportation. "Follow the Fall" would encourage children to make outdoor observations for several weeks. Captions for bulletin board pictures help the reader enjoy the illustration.

Listing Rules

Before a class takes a study trip, they will decide on certain rules of behavior to be observed by the group. One child, or all the children can copy these rules to be referred to later as an evaluation of the success of the trip.

1. Stay in your seat on the bus.
2. Keep voices low, and avoid unnecessary noise.
3. Do not bother the bus driver.
4. Stay with the group at all times.
5. Handle only those things which you are told you may handle.
6. Only one child should ask a question at a time.

Recording Observations and Reactions

Compose a story after an outdoor education experience.

We took a walk. It was lovely spring day. We saw three robins catching worms. We saw pussy willows and some croucuses. We saw the grass pushing up through the dead leaves.

Recording Weather Information

Each day, children will write the date and a descriptive word about the weather of that day. This information is placed in the proper box of a blank mimeographed calendar form of which each child has a copy.

Listing Items for an Outline

In setting up a plan of study for a unit about Community Helpers, the class may choose to make an outline:

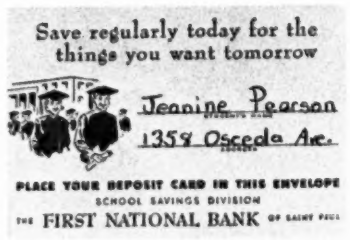
I. The doctor
   - A. He trains at the University for his work.
   - B. He works at the hospital.
   - C. Patients come to his office.
   - D. He helps us in many ways.

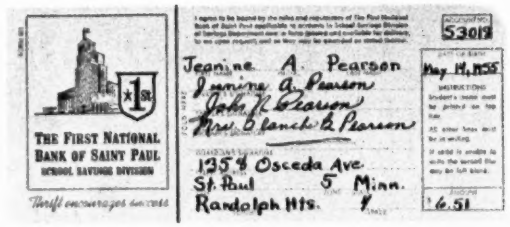
II. The policeman

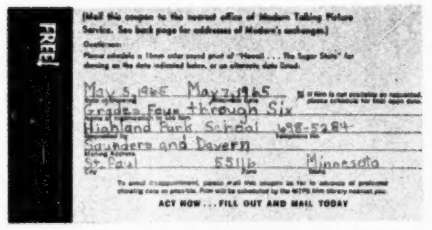
Recording Minutes of a Meeting

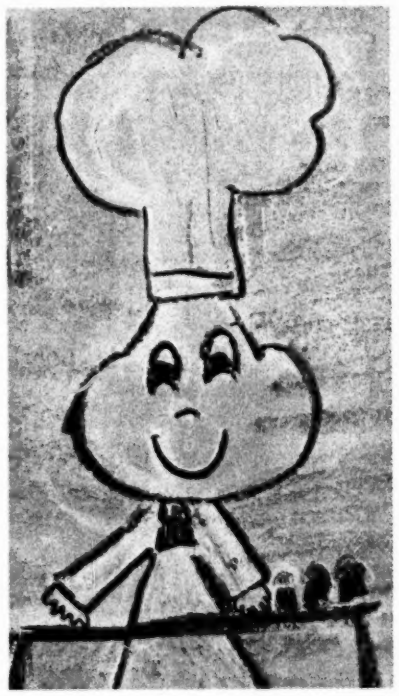
Third graders may write a simple record relating the proceedings of a club meeting.

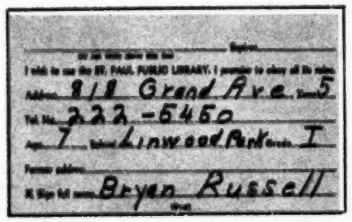
Forms, Labels, Titles, and Captions

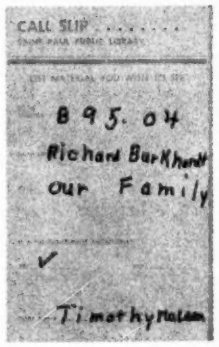


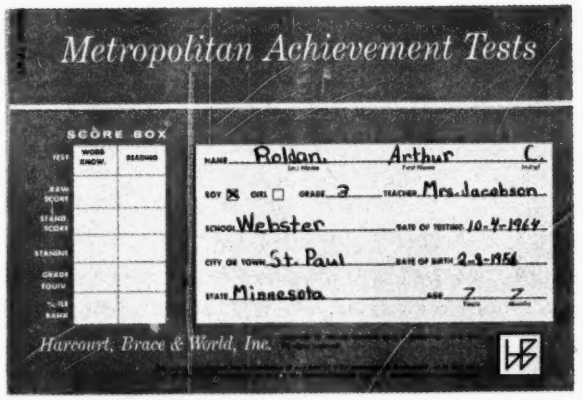












My father is a producer because he makes goods.

Written Records and Reports

"Our Aquarium"

We have an aqarium in our room. We don't have fish in it yet. A girl will bring some guppies for our aquarium. She will bring them after thanks-giving.

Barbara

Julie Ann Weeldreyer

Circus parades are very very fun. I went to one. I saw very funny clowns. I saw some tight-rope walkers. I saw some monkeys too. I liked the lions. A man trains the lions. I like the elephants too.

I got some candy. It tasted very very good. There was a white horse. I liked that one the best. One clown had very very big shoes. He was very funny. Another clown had funny clothes. There were a lot of clowns at the circus.

The Subway

Once I went on a subway in Chicago. First the subway started above the ground. Soon it went under ground. It went very fast. After awhile it came to an under-ground station.

John K.

Lost!

Sunday I lost a blue glove. I lost it on Clevland and Goodrich. If you find it please call Mi8-0632 or come to 2110 Goodrich.

David Moy

Cleopatra

Today a boy named Jim Smeed brought a puppy named Cleopatra. It is a very cute puppy. I think the puppy did not know where she was. She is all black. When Jim put her on the floor she went over by Kurt's shoe. She was very shy too. She looked so funny. She can not bark because she is so young.

Monday January 13.

I have a puppet.
We made it.
It can talk.
It can play. Marilee

The epistles which we write and guide children to write will never be as significant as those recorded in the Bible. The greetings which we use in letters are also quite different from those used by Paul in his letters to the Galatians, Corinthians and Thessalonians. Nor are our letters of today like those received in the historic stagecoach era. They were sealed with a big splash of red sealing wax in which there was impressed a picture of flowers, trees and even a bird or two. However, the purpose of writing in 53 A.D., in 1861 and today is likely to be similar, because a letter is a means of communication. It is a written personal or business message usually sent by mail in some type of an envelope.

Letter writing is a most important activity in the language arts program of the elementary school. After all, other than signing checks and making out the grocery list, it is the only kind of writing many grown-ups do. Besides learning about content and form in letter writing, the opportunity to practice all the language skills (punctuation, capitalization, paragraphing, sentence structure, spelling and handwriting) is also present.

Letters are of two general types, the business letter and the social letter. The first uses a clear-cut, terse style, and the second a chatty, friendly and perhaps colloquial manner. A further break-down suggests a variety of purposes for writing.

Business Letters	Social Letters
1. Request materials or information	1. Friendly letter
2. Letter of application	2. Thank you note
3. Acknowledgement	3. Note of appreciation
	4. Bread and butter note
	5. Invitation
	Acceptance
	Regret
	6. Condolence
	7. Note of apology

Lessons in letter writing should be taught when there is a real purpose for writing. Then the only motivation needed is for a child to know that his letter is to be delivered. Also, when the writing is functional, neatness, accuracy and interesting things to say become a part of "I'll do my best" attitude. The first emphasis in a letter writing lesson should be on the contents of the letter. Secondly, there should be emphasis on form. With practice, the writer becomes skilled in both.

As children recognize that letter writing is a meaningful way to communicate, there are certain skills that need practice. They may be classified as to content, form, mechanics of writing and attitudes.

CONTENT

ABILITY TO:

1. Make a friendly letter interesting.
2. Keep the content of a business letter appropriate.
3. Write simple informal and formal invitations and acceptances.
4. Know what is appropriate to say in terms of the circumstances of the writing.
5. Choose words that are clear and meaningful. Avoid trite expressions.

FORM

ABILITY TO:

1. Know the parts of a letter, the purpose and position of each, and what should be included in each part.
2. Space the various parts of a letter properly.
3. Know the location of the first word in the body of the letter.
4. Arrange the necessary information of a business letter correctly.
5. Use the acceptable salutation and closing in terms of the type of letter being written.
6. Fold a letter properly.
7. Address the envelope correctly with the name and address of both the receiver and sender.
8. Use the appropriate writing materials depending on the purpose and type of letter.

MECHANICS OF WRITING

ABILITY TO:

1. Spell correctly certain words of great importance in letter writing such as: dear, Mr., Mrs., Miss, gentlemen; names of cities, states, months; friend, sincerely, truly, sir, etc.
2. Capitalize, punctuate and paragraph correctly.
3. Know the abbreviations to use in titles and addresses.
4. Know how to write dollars and cents when enclosing money in a letter.

ATTITUDES

1. Be neat and accurate.
2. Be conscious of spelling and handwriting.
3. Be prompt in answering.

L E T T E R W R I T I N G

TEACHING PROCEDURES

PLANNING TOGETHER (Friendly letters)

Of all the community helpers I know, I think it is the postman for whom I have the warmest feeling. Every day he stops at my door, and every day I hurry home from work with eager anticipation to see what he brought. Is it like that at your house?

Of course, some days he is appreciated more than on others. I always prefer getting a letter from home rather than a bill from a department store. Long ago I learned that I had to be a good correspondent if I expected anyone to write to me.

Let's talk first about the friendly letter that comes in place of a visit from the writer. What makes a friendly letter interesting?

1. It is so natural that it sounds like talking.

2. One writes about ordinary, everyday happenings, but uses words that sparkle and appeal to the senses.

3. The letter shows that the person who receives it, was considered throughout the writing.

4. The letter is neat in appearance because it is taking the writer's place.

CARRYING OUT OUR PLANS

Whom would you like to visit? Is there a relative, friend, a person in the hospital or in a home for the aged who would welcome a visit from you?
You can't go at the moment, so you put your visit on paper.

FURTHER SUGGESTIONS AND EXAMPLES

A LETTER IS A GYPSY ELF

A letter is a gypsy elf
It goes where I would go myself;
East or West or North, it goes,
Or South past pretty bungalows,
Over mountain, over hill,
Any place it must and will,
It finds good friends that live so far
You cannot travel where they are.

Annette Wynne

LIBRARY BOOK

How They Carried the Mail by J. Walker McSpadden relates the history of mail delivery from the time of the post runners of King Sargon (3000 B.C.) to the air mail of today. Dodd Mead Company, 1955.

Read about Benjamin Franklin's experiences as postmaster in 1755.

Enjoy reading the thrills and adventures which William Cody experienced in carrying mail via the Pony Express.

Read the story of Phidippides, "chief runner" and bearer of official messages in Greece (490 B.C.)

DISCUSSION

What kinds of mail do post offices handle? What comes under the classifications of first, second, third and fourth class mail? What is the purpose and cost of sending a letter by registered mail? Is this the same as special delivery?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
(Carrying Out Our Plans Continued) After choosing the person whom you will cheer with a letter, take a piece of scratch paper and write a few phrases like these: Our shopping trip Music lessons An exciting chapter Eating at the restaurant Sambo's narrow escape Write a paragraph about at least three of the key phrases that you have written. Remember as you write that the postman will be delivering your letter. Think about our discussion on, "What makes a friendly letter interesting." This will help you to become an expert. Check with your textbook or with our chart to be sure your heading, greeting, closing and signature are proper. EVALUATING OUR WORK Proof read your letter. 1. Does it sound like talking? 2. Did you use any crisp sounding words or interesting picture words. 3. Did you tell an ordinary happening in a clever way?	

TEACHING PROCEDURES

Evaluating Our Work (Continued)

4. How did you show that the letter was for a special person? Did you inquire about matters of concern to him? Did you ask some questions to help him get a letter started to you?

5. Is your letter "well groomed"? Does it look like a picture with a frame around it?

6. What does the first line of the heading contain? What punctuation mark did you use after the greeting? In what other places did you use commas? Did you remember to capitalize only the first word in the closing?

PLANNING TOGETHER (Business letters) Lesson II

One of our big tasks as we work together this year is to make our room attractive. Your written papers and art work will be our main source of interesting material. Sometimes we will turn to chambers of commerce and travel agencies for posters, maps and pictures. Wouldn't it be nice to have a file with some free and inexpensive materials. This would also supply us with interesting resource material for social studies. We could collect things which would give our bulletin boards color and interest. Let's write for some free information.

How will a letter requesting free material be different from the one we wrote to cheer Bill when he was in the hospital?

1. A business letter is formal and brief.

2. A letter to someone who is ill is newsy and friendly.

FURTHER SUGGESTIONS AND EXAMPLES

A Wonderful World for Children by Peter Cardozo is published by Bantam Books, 271 Madison Avenue, New York 16, New York. The cost is 50 cents.

HOW TO FOLD A LETTER

Page 306 of the MacMillan English Series, Grade 6, illustrates the proper way to fold a letter.

1. A small sheet of stationery, used for a friendly letter, is folded in half.

2. A medium single sheet to be put in a long business envelope is folded in three equal parts.

3. A sheet, 8 1/2 X 11, to be placed in a regular size envelope is folded almost in half. In order that the receiver may open it easily, the bottom edge is brought about 1/4 inch from the top and then the fold is made. The half-sheet is then folded in three parts.

On this stamp a peruke I see!
Where is it?
What is it?
What can it be?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

Here is a booklet entitled A Wonderful World for Children with addresses to which we may write. Browse through it to see if there is an item which interests you. It may be something for yourself, or it may be for our picture file.

You will need some time to think about who should receive your business letter. In the meantime, let us turn to our textbooks to study the form of a business letter.

CARRYING OUT OUR PLANS

With a good business letter as a model, discover:

1. How many parts does a business letter have?

2. List two bits of information given in the heading. What does the very first line of the heading tell? What punctuation marks are used in the heading? Tell exactly where the zip code is written. What is its purpose? Is it used in friendly letters? Is any punctuation used in connection with the zip code?

3. The next address that you see will always be written twice in a business letter. Where else will the information in the inside address appear? (envelope)

4. How did the sender of the letter say hello to the receiver? What punctuation mark follows the greeting in a business letter?

5. How many paragraphs make up the body of this letter? Notice how each sentence has meaning. What words could you use to describe the body of the letter? (brief, clear, courteous)

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans Continued)

6. Notice which word is capitalized in the closing. What other closing might have been appropriate?

7. What is the sixth part of a business letter?

I would like to dictate this letter to you so you can practice putting the parts in the correct places. You be my secretaries. I'll be the employer dictating a letter. Instead of using shorthand or the typewriter, you will write it in your best handwriting.

(After dictation, pupils open their books and correct their own work.)

Homework: Study a business letter which has come to your mailbox at home recently. Discuss the contents of the letter and the six parts with a member of your family. Notice whether the letter is brief and to the point. Notice the greeting and the closing used.

When you have all the information about the company and the article for which you wish to write, pass the book to another classmate. Study additional letters from other language books if you need to. Think about what you will write. Write your business letter. Proofread it. Your teacher will proofread it also before you mail it. Do you think it should be recopied?

EVALUATING OUR WORK

1. Did you think through what you were going to write? Did you tell what you wanted and why? Is your letter business-like in tone?

2. In what way were you courteous?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Evaluating Our Work (Continued) 3. Where did you use capital letters? 4. What punctuation did you use in the heading, in the inside address, after the greeting, after the closing, after your sentences? 5. What kind of a mental picture will the receiver of the letter have of you? 6. If the receiver chooses to grant your request and sends you the material, do you have any further obligations? (This would be an opportune time to write a letter of acknowledgment.)	

Letter Writing

1959 Hillcrest Avenue
St. Paul 16, Minnesota
March 8, 1964

Dear Michelle,
Thank you for inviting me to your play. Im sorry I wont be able to attend, because my parents are taking me out of town that day.

Sincerely,
Mona Austrian

Mr. Kirby School
St. Paul, Minnesota
November 3, 1964

Dear Mrs. Nelson,
To help us observe American Education Week we would like to invite you to visit our school on Wednesday, November 11, at 1:30 P.M. You will have an opportunity to watch the classrooms at work. We would enjoy having you come to see us.
Refreshments will be served following the classroom visits.

Sincerely yours,
Beverly Bannon
Local Grade A Student

1023 Osceola
St. Paul 5, Minn.
April 13, 1964

Dear Mr. Aho,
Thank you for coming to our school to tell us about you state, Hawaii.
I liked the chants you sang and played on the gourd.
You made us all want to visit the Hawaiian Islands.

Sincerely,
Molly Greenman

1514 Fulham Street
St Paul 8, Minnesota
April 29, 1963

Mr Robert Maryns
Director of Safety Patrol
St Anthony Park School
St Paul 8, Minnesota

Dear Mr. Maryns:

I would like to have patrol duty at Como and Dove. If this is not possible, I would like duty at Como and Carter next to the library. Noon relief would be the best time for me to have either one of these duties. The second half of the year would be my choice for duty.

Some of my qualifications are: I think I could take the responsibility of being on time and doing any work that is necessary. I have walked by each of these places for six years, so I believe I have an idea about what I have to do. I would like the job because of the satisfaction I would get from helping younger children. If there should be any school work I should miss, I would make it up

Sincerely yours,
Francine Halloy

1259 Sargent Ave.
St. Paul (5), Minn
March 5, 1965

Dear Mrs. Theissen and Class,
▽ suppose you know ▽ have mumps and it's know-fun! ▽ look like a squirrel with nuts stuffed in both sides of my mouth.
▽ hope you are having a lot of fun. Don't forget to leave something for me to do on the chart.
My mother is painting the kitchen, my baby sister is painting the living room and the upstairs and the basement.

Your classmate,
Stephanie

P.S. ▽ miss you a lot!

Battocka School
St. Paul, Minn.
Apr. 7, 1965

Dear Mr. Bauer,

Our room would like to let you know how much we will enjoy the money we received from the Paper Sale. The money is going to help pay the expenses to "Alice in Wonderland" put on by the students of the University. Thank you again.

Your friend,
Susie Howes

KEEPING WRITTEN RECORDS

While it may be a bit of an effort to keep written records, there is no occupation in adult life which does not require it. Scientists, optometrists, farmers, doctors, dentists, bankers, accountants, grocers and housewives all need to keep daily records. These accurate accounts may be essential for further business transactions from day to day. They may not be fully appreciated until it is time to fill out the income tax forms.

What writing tasks at school lend themselves to practicing the skills involved in keeping records? Written language instruction may include:

1. Writing the steps of an experiment
2. Keeping a cumulative record of independent reading
3. Recording in a class log a day-by-day account of classroom activities
4. Keeping a daily news record
5. Listing standards composed by the class in chart form
6. Compiling news for a school newspaper
7. Writing the minutes of a meeting
8. Recording physical education scores
9. Keeping a diary of a trip
10. Developing a scrapbook or notebook to summarize a unit of work

A definite place for keeping cumulative written records should be chosen. Spiral or loose leaf notebooks, or file cards are convenient. Teacher and pupils should write several accounts together before the keeping of records becomes an individual responsibility. Also, the standards, criteria or skills to strive for should be enumerated by the class. It is likely that the list will include the following:

1. Organize ideas before beginning to write.
2. State the facts accurately.
3. Consider brevity, conciseness and selectivity, but include interesting details.
4. Strengthen exactness with meaningful, descriptive vocabulary.
5. Follow a sequence of order if it is required.
6. Extend previous objectives in handwriting, capitalization, punctuation and usage.
7. Proofread the written work.

KEEPING WRITTEN RECORDS

TEACHING PROCEDURES

PLANNING TOGETHER

Have you ever stopped to think that what you know about the past is yours because someone wrote about it when it happened? The early pioneers recorded their adventures and tribulations in letters, diaries and newspapers.

(The teacher shares some pertinent letter, manuscripts, or stories to illustrate our use of valuable records. The story, "School Marm, Ain't You Scairt?", written by Anna T. Lincoln in 1860 was available to Theodore Blegen and Philip Jordan from the Minnesota Historical Society for recording in their book With Various Voices. Children, too, would enjoy the experiences of the teacher boarding at various homes in the district.

To further emphasize that records are of value, children may bring letters or records from home or library to be shared.)

If you would like to read a good book about a child of your age keeping a diary of a trip, I recommend Family Sabbatical by Carol Ryrie Brink. The author's husband, who taught mathematics at the University of Minnesota, spent his sabbatical leave in France. The book tells the adventures of the family as they accompany him. Of course, some of their adventures just originate in the mind of the author as she writes. It is Susan Ridgeway who keeps the day-by-day account. Although it may not be proper to read someone else's diary, we may, because this is part of a published book. Let's peer into her diary for one day to see the kind of thing she thought important to record.

(on chalkboard)

October first
Cannes, France
Grand Hotel Majestic et de l'Univers

FURTHER SUGGESTIONS AND EXAMPLES

A RECORD OF CLASS MINUTES

Although a secretary is chosen to keep a record of the actions taken by the group, it is important that all children have this opportunity. The teacher may choose to vary the procedure and have the entire class write the minutes at designated times.

What should be included in the secretary's minutes?

1. Tell the name of the organization, the time and place of meeting, and who presided.
2. Tell who made the motions, what the motions were, and what was done with them.
3. Tell when the meeting was adjourned.
4. Sign the name of the person who kept the record.

All events reported should be told in the sequence in which they happened.

EXAMPLE OF CLASS MINUTES

The meeting of the Busy Beaver Club was called to order in Room 106 by the president, Diane Redleaf on March 16, 1965. The president asked the secretary to read the minutes of the last meeting. The minutes were accepted.

The treasurer had no report.

The Busy Beavers discussed the danger of riding bicycles in the lines. A motion was made by John, then seconded and carried, that all bike riders should ride away from the lines.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together Continued)

Yesterday we arrived here in a taxi with all our bags and a small trunk and everything on top of the taxi and us inside. Each one of us has a special bag of his own. The garden has pine trees and a mossy fountain. It has paths and benches and a rock grotto. We think this place is simply suburp.

Evaluation:

1. **Does Susan paint a picture for you with her words?**
2. **She relates a detail about traveling which means so much to her. What is it?**
3. **Do you think it is important to include the date of the writing?**
4. **How many sentences did she use for her daily account?**
5. **Should she have used two paragraphs?**
6. **Did Susan use what she had learned about good sentence structure, punctuation and spelling when she wrote in her diary? (A child may notice that superb is misspelled. This not only adds to the humor, but it points out that Susan is making an attempt to add new words to her vocabulary.)**

Discussion:

I know many interesting things will be happening right here in Room ____ this school year. Wouldn't it be nice to have a class log as a written account? Should it be an individual account such as Susan wrote, or shall we make it a class project?

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Planning Together (Continued) Let's make a list of standards that will help us write well. (See overview on page 263. List standards in children's own words.) Where shall we keep our written day-to-day accounts? CARRYING OUT OUR PLANS The teacher helps the children to think and organize by suggesting that they write about their day together. Before writing, they may list four or five happenings worth recording. EVALUATING OUR WORK When individual class logs are kept, the child shares his record with his peers only if he desires to do so. Only those who wish to volunteer read their excerpts for their classmates. There should be an understanding between teacher and pupil that they need to evaluate the writing together in order to note the individual errors and weaknesses to correct. The class standards should be charted and in view for the writers. The teacher should guide children in using them for self-evaluation.	

Beware of the stinger!

FORMS, LABELS, TITLES AND CAPTIONS

Children and adults encounter many occasions to fill forms. There are money orders, questionnaires, application forms, headings for standardized tests, bank deposit and withdrawal slips, library loan cards and various coupons requesting accurate information. Quite often the directions say, "Please Print." Because this is a frequent request, it is recommended that practice in manuscript writing be continued in the intermediate grades. Many schools choose a particular day of the week when everyone does all his written work in manuscript. The curriculum guide, "Teaching Children To Write," describes the fundamentals of alignment, slant, spacing and letter formation. Besides a knowledge of the correct writing skills, one should strive to attain the following:

1. Fill in blanks neatly and accurately.

2. Follow all directions.

3. Give all the information requested in the proper form.

4. Make the work attractive.

The latter goal, "Make the work attractive," also pertains significantly to making bulletin board titles and picture captions which are eye catchers. Clever, meaningful titles; legible accurate penmanship; and a feeling for quality in art, combine to make displays effective. Perhaps a child's first experience with this phase of writing is to caption a picture which he has drawn. This will be a brief title or sentence description stating the main idea of the picture. Brevity, accuracy and attractiveness should be considered when giving practice in these writing activities.

Although no sample lessons accompany this overview, examples of writing situations are photographed on pages

WRITTEN REPORTS

Making reports, formal or informal, is an activity in which all of us engage almost everyday. We relate personal experiences, our opinion on a subject for which we have gathered information, or report on the work of a committee. Because of the many occasions for giving reports, both in and out of school, reporting may be considered one of the major language activities of the elementary school.

Although many reports are given orally, there are reasons for recording reports. Two are (1) a preliminary preparation for oral presentation and (2) to serve as a record which can be read later by others.

Before children attain facility in writing, their reporting will be oral. By the second half of grade one, many will be able to write brief reports consisting of two or three sentences. When children have reached intermediate grades, their experiences have broadened and they read more widely. Reports will then be longer and will require the development of the skills of organizing content, as well as greater attention to the more advanced writing skills.

The subject matter for reporting can be said to be limitless as we draw upon in school and out-of-school experiences and resources. There comes a time during the language period when children will need special instruction in how to gather information, how to organize it and how to record it.

The lesson on oral reporting has given important suggestions on how to use various sources to obtain information. (Please refer to the speaking section pp. 93-101.)

Written reporting lessons will be devoted mainly to development of the skills which are required in recording reports. These are:

1. Organization of content
2. Manuscript form
3. Rhetorical skills
4. Usage
5. Credit to sources
6. Bibliography

WRITTEN REPORTS

TEACHING PROCEDURES

PLANNING TOGETHER

Purpose: To help children to organize information and to record it properly.

So often we are called upon to share information by means of writing reports. What experiences with reporting can you recall? Did you encounter any special difficulties?

Our first consideration in preparing reports is, of course, getting accurate, interesting and appropriate information.

(If the class needs assistance in the use of sources of information, it will be necessary to give a number of lessons related to the use and kinds of reference materials. The lessons on oral reporting in this guide will be helpful. Another suggested source is English for Meaning, Book 5, McKee, McCowen, Houghton Mifflin, 1959. Stress the use of a variety of sources.)

When you begin collecting information for your report, you may have trouble remembering all the facts. What can you do to make sure you report accurate information? (Take notes)

Perhaps you wish to quote the exact words of an author. Is this allowed? (Give credit to the author.) It is wrong to copy another person's written work unless we acknowledge his work. (The term plagiarism may be taught or reviewed here.)

CARRYING OUT OUR PLANS

Several days ago you were asked to spend some of your spare time gathering information about bananas so that we can learn how to organize the material for writing a good report. Today we shall review the necessary steps for this important skill. We shall ask class members to contribute ideas which

FURTHER SUGGESTIONS AND EXAMPLES

REPORTING ON PERSONAL EXPERIENCES

Before one reports on a personal experience, it is a good idea to review the events in one's mind in the order in which they happened. Then write a sentence outline of important ideas to use as a guide in writing the story. If the experience has many details, it would be better to write a topical outline, using main topics and sub-topics.

MAKE A LIST OF QUESTIONS

Another suggestion for preparing a report is to write a number of questions that you think might be answered in a report. Ask others what they would like to know. These questions may be a guide to reading information about a topic.

PREPARE A REPORT ON A COUNTRY

When preparing a report on a country or a state, it would be well to have the class prepare a skeleton outline of information to be gathered in preparation for the report. An example might be:

Mexico

I. The land and the people
   - A. Surface
   - B. Size
   - C. Location
   - D. Population

II. Industries and Products
   - A.
   - B.

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

have been learned about bananas and record those which we think are important, just as you would do if you were preparing your own report.

The following is typical of the information contributed and recorded on the chalkboard:

1. We get bananas from Cuba and the West Indies.
2. The stalks of the banana plants are frequently used in making a kind of canvas.
3. Bananas require a hot climate for growth.
4. Sometimes bananas grow thirty feet high.
5. Bananas are a valuable food.
6. Flour can be made out of dried bananas.
7. Most of the bananas we get come from Central America.
8. Bananas have many uses.
9. The leaves of the banana plant sometime grow to be ten feet long.
10. The leaves are used in making roofs for houses in hot countries.
11. Bananas grow best where the rainfall is heavy.
12. The island of Jamaica has the hot, wet climate that bananas need to grow well.

We have sufficient information here to make a report of several paragraphs. Let us look at the notes and decide about how many paragraphs or small topics we will need.

FURTHER SUGGESTIONS AND EXAMPLES

Preparing a Report (Continued)

III. Important cities
  A.
  B.
IV. Famous people of Mexico
  A.
  B.
V. Historical events

ALLOW FOR INDIVIDUAL DIFFERENCES

Not all intermediate children will be able to write lengthy reports. It is far better that they learn to write a brief report well. A report based on the suggested outline on Mexico, may be prepared by several students, each of them reporting on one main topic.

LESSONS ON RHETORICAL SKILLS

Reports may form the basis for training in vocabulary work, sentence structure, usage and grammar, credit to sources and bibliography. Refer to lessons in usage in the Listening section of the guide pages 234-238. Practi lessons in sentence structure and in grammar appear in the Writing section of the guide.

CREDIT TO SOURCES

There are times when you are using reference material that you will wish to use the exact words of the author. A copy of an author's statement is called a "quote." One must give credit to an author when using his statement. The quotation must be enclosed in quotation marks followed by a number which refers to a footnote at the bottom of the page of a report.

WRITTEN REPORTS

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

1. Two sentences tell where we get bananas. (1,7)
2. Five sentences tell about the uses of bananas. (2, 5, 6, 8, 10)
3. Three sentences tell about the kind of climate which is needed for bananas to grow. (3, 11, 12)
4. Two sentences describe the appearance of the plant. (4, 9)

It appears that we have organized our collective information into four areas or topics. What do you think our next procedure will be? Yes, arranging it into outline form is a very logical idea.

It would be interesting for each of us to work alone on an outline and from your contributions we can select one from which to write our report.

(The next lesson may be devoted to the formulating of an outline. Notes from the chalkboard may be dittoed so that each child has a copy. It may be necessary here to review the skills of outlining, namely, form, capitalization and punctuation.)

The following outline would be typical:

I. Where we get bananas
   A. We get most of our bananas from Central America.
   B. We get bananas from Cuba and the West Indies.

II. What the banana plant looks like
   A. Some are thirty feet tall.
   B. They are not allowed to grow tall.
   C. They are kept small to aid the pickers.

FURTHER SUGGESTIONS AND EXAMPLES

FILM

The film "Writing A Report" stresses the importance of knowing where to find sources of information, taking notes, outlining, organizing facts, and careful preparation before the presentation.

BIBLIOGRAPHY

Suppose that after you have given a report containing information gathered from several books, someone questions one of your statements. You will need to find the information quickly on which your statement was based.

As you prepare your report, you can do two things that will help you later to find just where you read certain facts. One is to make a list of the books and the numbers of pages in those books that you use in getting information for your report. Such a list is called a bibliography. Following is an example:[1]

Andrews, C.L. The Story of Alaska. 17-19

Bucken, A. and Allen, J. Hearth in the Snow. 4-9

Dufresne, Frank. Alaska's Animals and Fishes. 44-46

Lambert, Clara. Story of Alaska. 33-37

O'Neill, Hester. The Picture Story of Alaska. 81-87

Lessons in making a bibliography with special attention to arrangement, capitalization and punctuation may be presented in grades five and six.

[1] McKee, Paul and McCowen, Annie. English for Meaning. Houghton Mifflin, 1959, p 246.

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

III. Climate needed for banana plants
  A. Plants need sufficient heat and rain.
  B. The climate of Jamaica is just right.
IV. Uses of bananas
  A. Ripe bananas are good food.
  B. Flour is made from dried fruit.
  C. Leaves are used for roofs in hot countries
  D. Stalks are used for making canvas.

Now that we have all of our information gathered and organized, the writing of the report should be easily accomplished. We shall use one paragraph for each main topic. It may be necessary to fill in some information which we remember from our reading to make the transition from one paragraph to the next. We must be sure to include the information stated in all sub-topics.

A report similar to the following will be written as a cooperative effort on the chalkboard.

Bananas

People in the United States get most of their bananas from Central America. We get some from Cuba and other West Indian Islands.

Banana plants grow tall. Some grow to be thirty feet high with leaves often ten feet long. Usually the plants are not allowed to grow so large. Keeping the plants small makes it easier for workers to pick the fruit.

The banana plant grows only where there is sufficient heat and rain. Many banana plantations are found in Jamaica where the climate is just right. Bananas are not generally grown in the United States.

FURTHER SUGGESTIONS AND EXAMPLES

Bibliography (Continued)

A second procedure that may be followed is to write in parentheses after each note the last name of the author of the book in which you found the information and the number of the page on which you found it. It is good idea, also, to take notes on library cards, using a different card for each reference.

SUMMARIES, DIRECTIONS AND REVIEWS

Summaries, directions and reviews are considered a form of reporting. These types of writing challenge good thinking and the ability to organize important ideas.

CLASSROOM NEWSPAPER

A classroom newspaper in which each child offers a contribution of either expository or creative writing is an excellent motivation for writing. Papers may be kept simple with a brief editorial by the teacher and a copy of the children's writing arranged in columns. Enlist the help of parents to type the articles on ditto carbons for duplication so that each child may have a copy to take home. Children enjoy seeing their work in print!

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

Bananas have many uses. The ripe fruit is very valuable as a food. Flour is made from the fruit after it has been dried. In hot countries the leaves of the plant are used in making roofs for houses. Stalks of the plants are used for making canvas.

EVALUATING OUR WORK

Let us read through our story to determine if we have followed our outline and if we have said what we wish to say.

Now let us look at the title, the margins, the paragraph indentations and punctuation. We must be sure that our spelling is correct. Reading over a written article is called proofreading. This is what we have just done. Is this a good idea? Why? Taking care that our final copy is well written and without error expresses the proper attitude on the part of the writer. It is also considered a courtesy toward those who may read it.

(Because of the length of the lesson, further suggestions for note taking and organizing are given in column two. Most children in any given group will need several lessons of this kind in order to become skillful.)

Written Reports

Observations, Opinions, Events

Steven Berry
Kn. 5

In October I brought a cocoon to school. We cared for the cocoon all winter by sprinkling a few drops of water on it about once a week.

The last week of March a beautiful Cecropia Moth emerged from our cocoon. We named the moth "Jitters". We were very surprised to find our moth had a six-inch wing spread.

We cut the cocoon open and found the shell of the larva, where the metamorphosis had taken place. The inside of the cocoon was very smooth and shiny. My classmates and I had never seen the inside of a cocoon before, so we were very interested.

Because moths live a very short time after emerging from their cocoons, it was the decision of our class to have "Jitters" put to sleep. We now have our moth mounted, and we can continue to enjoy his beautiful coloring.

Passover

Shelley Singer

Webster
Mar 29, 1965

During vacation we celebrate the holiday of Passover. It is about the Jews leaving the land of Egypt. Passover is eight days long, during the time we eat matzot (unleaved bread). There is no leavened bread in the house. It is a happy holiday. The first two nights we have a sedar. It is a big dinner when we tell the story of Passover. There are many parts to the sedar, but it is all about the departure from Egypt. We eat the matzot, and we all have a glass of wine (at least one). Usually the whole family goes to one of the houses for the sedar. But all summed up, it is a happy festive occasion.

Baseball

Baseball is the national sport of the United States. Almost everybody understands the game and plays it. Most schools have baseball teams, and it is common to see them play on a summer day.

The game is a team game. There are nine players on a team. The nine players are a left fielder, center fielder, right fielder, third baseman, shortstop, second baseman, first baseman, pitcher, and catcher.

The field distances are different. From base to base is 90 ft. At the base of the diamond is home plate. On the inside corners of the diamond are the bases. The corner to the right of home plate is called first base, to the left is third base, opposite home plate is second base.

The object of the game is for each team to try to win by scoring more runs than the other team. The game consists of nine innings. Whenever there is a tie at the end of nine innings more innings have to be played.

There are two major leagues. The American league and the National league. There are now leagues for young boys. Baseball is a very fun game.

Baseball

I. Baseball is the national sport
   A. Almost everyone plays baseball
   B. Most schools have teams

II. The players on a team
   A. There are nine players on a team
   B. There are 3 outfielders and 4 infielders
   C. The battery is the pitcher and catcher

III. The set up for the game
   A. Baseball is played on a large field called a diamond
   B. The corner to the right of home plate is called first base
   C. To the left of home is third base
   D. Opposite home plate is second base

IV. The object of the game
   A. Each team tries to score more runs than the other
   B. The game consists of nine innings
   C. In case of a tie more innings are played

V. Leagues
   A. There are two major leagues
   B. There are now leagues for young boys

The editor says: On Your Toes, Students!

The report cards have been graded, signed by your parents and are resting in the teachers' desks for the time being. We have eight weeks left of school. Then you move up a grade, and the sixth graders move on to high school. What kind of a record are you going to take with you? These eight weeks are very important. You still have a chance to prove yourself if you are not quite sure that you have it made. This is no time to loaf. In fact, wake up, get set, on your toes for that last sprint to wind up a successful school year. Good luck!

Nathan Thompson

Through the Classroom Window

Interesting, startling, intriguing and inviting are all words that describe the view I see through the classroom window.

Before class starts in the morning or afternoon, I sometimes pause to look out the window. Not many take time to observe nature's wonders such as the clean white snow rolling distant hills, and the immense beautiful sky with large fluffy clouds. There are others who look at all nature offers but fail to see the beauty before them.

As I look out the window, I see the modern age with its wonders of engineering in fast moving cars, beautiful homes and designs of buildings, all a wide range of accomplishments.

All these I mentioned are but a few of the fantastic wonders I see through the classroom window.

Roger
Grade 6

SENTENCE STRUCTURE

By the time children enter school, they have developed a fair mastery of the structure patterns of the English language. They use the subject-verb-object sequence of declarative sentences, inverted sequence, intonation of questions, the patterns of command and exclamation, the placement of adjectives before nouns, verb forms, singular and plural forms, as well as vocal signals to indicate pitch, stress, volume, pauses and tempo. They have yet to use the more complicated patterns of sentences or some of the irregular forms of nouns, verbs and pronouns.

If we regard language as an instrument for communication, we will need to stress the speech and writing of daily life, some of which does not conform to rules of traditional grammar. Rather, we will become interested in usage levels, standard and substandard and recognize that our language is a living, changing language.

Children of the intermediate grades usually manifest a lively interest in language. Many have some knowledge of foreign languages. Why not capitalize on this interest in helping children to discover that language is a systematic code and that they will benefit from using the language acceptably? An understanding of the way the position of a word or phrase influences the meaning of an English sentence and an awareness of the flexibility which our language allows in placement of words and phrases should be one of our objectives in teaching sentence structure. The discovery that language can be manipulated to give different meanings can make the study of language exciting and stimulating.

The two best sources from which to teach sentence structure are literature and the written work of the children.

Mauree Applegate in her recent book, Freeing Children to Write[1] says, "If a housewife finds a detergent to be ineffective, she changes to a new brand. I am beginning to believe that when teachers find skill-drill ineffective, they buy even more workbooks. The trouble here lies, not in the teacher, not in the philosophy behind drill, but in the failure to recognize how the modern child learns. The modern child, nurtured on radio, television, and the movies, is greatly moved by drama. He is stimulated by the over-the-air ball game, the news "quickie" and by the immediate messages of billboards and neon signs. They are the most effective teachers of his time, though he does not usually recognize them as his teachers. Teachers in the classroom must ever be aware of how the modern child learns. Far from saying, 'We must go back to the old teaching methods when drills for skills really worked,'--a fallacy easily dissolved by discovering a set of old school papers in the attic--we must arrange new teaching ways for these modern days. Why? Because the best teaching in any era is that method which most nearly approximates the learning methods of the children of that day."

[1] Applegate, Mauree. Freeing Children to Write. Harper and Row, 1963.

Each lesson, too, must have its source in a subject in which children are interested, not in dead sentences taught in isolation. The modern child must construct his own sentences, not fill in blanks in a workbook. Original sentences may come out of present day happenings or be the outgrowth of history or geography which dramatic teaching has brought out of the past into the present. A modern child is intrigued by novelty, has a short attention span, and is bored by meaningless repetition. Whether we like it or not, these are the characteristics of the modern child. It is a much less losing battle to tailor the skill exercises to the child than to tailor the child to the exercises. Teaching is a continuous meeting of new challenges in old subjects.

Units of instruction in sentence structure may involve the whole field of rhetoric, usage, grammar, punctuation, capitalization and spelling.

The skills to be learned in sentence structure are:

1. The sentence as a unit
2. Sentence patterns
3. Function of words in sentences
4. Variant forms of words--spelling
5. Punctuation
6. Capitalization

SENTENCE STRUCTURE

TEACHING PROCEDURES

PLANNING TOGETHER Lesson I

How many of you have ever worked out a secret code? How did you use it? Some of you have learned about coded messages in Scouting work; you have learned about the Morse Code in telegraphy. Tell about some codes with which you are familiar.

Codes are worked out for the purpose of sending and receiving messages. Have you ever thought of our language as being a code? Yes, it is--a very interesting code which we can manipulate to do many things for us. We have been using this code ever since we began to talk. First we said one word, which usually named an object or person. (a noun) As time went on we used pronouns and verbs. Soon we began talking in complete sentences. As we grew we listened and read more and began to use more complicated sentences with certain signals such as stop and go signals and pauses.

Let's study about words, sentences and signals of our language. Perhaps such a study will help us to make better use of our language as we learn to say exactly what we want to say.

(The motivation for lessons in rhetoric, usage and grammar may vary according to the teacher's background of information and knowledge of language. The use of words and phrases from foreign languages, a discussion of the origin of languages or the development of written language through the use of the alphabet are suggested approaches which may appeal to intermediate grade children.)

FURTHER SUGGESTIONS AND EXAMPLES

EXPERIMENTING WITH SENTENCE STRUCTURE

The elementary school need not be too concerned with teaching grammatical elements of sentence structure, but rather with helping children to achieve clarity and variety in the kinds of sentences which they write. The following suggestions may be helpful.

1. After children have a knowledge of the subject-predicate order of sentences, they may experiment with reversing the natural order of subjects and predicates as in the following example.

   a. The tiny rabbit dashed across the garden. A big dog came close behind him.

   b. Across the garden dashed the tiny rabbit. Close behind him came a big dog.

2. Achieving variety in sentence structure may be accomplished through experimenting with combinations of short simple sentences taken from children's written work. The following is an example:

   I visited my uncle's farm. My uncle lives in Wisconsin. I saw his barn. It was a big red dairy barn. It was the first time I had seen one.

   a. When I visited the farm of my uncle who lives in Wisconsin, I saw for the first time a big red dairy barn.

   b. On a visit to my uncle's dairy farm in Wisconsin, I saw my first big, red, dairy barn.

TEACHING PROCEDURES

CARRYING OUT OUR PLANS

Purpose: To create an interest in our language form

One interesting fact about our language is that it has flexibility. We can rearrange words or parts of sentences so as to say exactly what we mean to say, to emphasize what we wish to emphasize and to express ideas in a variety of ways to make our writing more interesting.

Tell how you might walk to the lake to go swimming on a warm day if you were eager to get there.

Response: I walked quickly to the lake.

The word quickly is important in your sentence. Let us see in how many ways we can write almost the same idea by changing the position of quickly.

1. Quickly I walked to the lake.
2. I quickly walked to the lake.
3. To the lake I walked quickly.
4. Quickly to the lake I walked.

Which do you like best? None of the sentences is incorrect in structure. Perhaps we like numbers one and two because we are more accustomed to the order of words in these two sentences. However, when we are writing, this exercise suggests that we may get some variety by different placement of certain words. Quickly is a word which tells <u>how</u> something is done. Think of other words like it and use them in sentences.

(Children may experiment with <u>slowly</u>, <u>neatly</u>, <u>gently</u>, <u>suddenly</u>. They may also try out the use of adverbs which tell <u>why</u> or <u>when</u>.)

FURTHER SUGGESTIONS AND EXAMPLES

<u>Experiments</u> (Continued)

c. It was on a visit to my uncle's dairy farm in Wisconsin that I saw a big, red barn for the first time.

d. When I visited my uncle's farm in Wisconsin, I saw for the first time a big, red dairy barn.

Another example follows:

The old man is my friend. He lives next door.

a. The old man who lives next door is my friend.
b. My friend next door is an old man.
c. My friend, an old man, lives next door.
d. Next door lives an old man who is my friend.

3. Composing sentences about a subject in which one is interested requires more thinking and is more challenging than filling in blanks.

   a. Construct a sentence giving three reasons why your team won the softball game today.

      Now re-write it in as many ways as you can.

   b. On a chalkboard, write an exciting sentence under the caption "How Else Could You Say It?"

4. As a group exercise, study good sentences from literature to help children become sentence conscious.

5. Build sentences by adding adjectives to the subject and adverbs to the predicate in the form of words, phrases and clauses.

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

Now let us try rearranging groups of words to find out what may happen. Notice the five groups of words which are on the chalkboard.

if we finish our work	perhaps
Captain Kangaroo	television
we may watch	

How many sentences can we make by placing these groups of words in different positions? (For variety, groups of words may be printed on cards, given to different children, who take turns arranging and rearranging themselves in various ways. No doubt some examples of ambiguity will happen in such an exercise, pointing out the need for attention to clarity in meaning.)

Here is another example of word groupings which may be used for experimentation.

down the street	with a long beard
an old man	walked slowly

EVALUATING OUR WORK

Shall we review some of the things we have learned about language today?

1. Language is a systematic code which has been developed through the years by a society of people for the purpose of exchanging ideas.

2. Words may be placed in different positions in a sentence to give variety. Sometimes the rearrangement creates a slight difference in meaning or emphasis. Sometimes ambiguity results.

FURTHER SUGGESTIONS AND EXAMPLES

Experiments (Continued)

6. Arrange a set of circumstances and let children compete by groups to determine who can write the situation into the best sentence.

   Mike tripped John

   a fight

   Mary is class president

   a visitor came

EXPERIMENTING WITH WORDS

1. Interesting lessons can be devised with word substitution exercises as an aid to vocabulary growth in improving expression of ideas.

   Underline commonplace verbs, adjectives or adverbs in children's written work. Ask them to substitute words of similar meaning. Use dictionaries.

2. To help children understand that words are classified according to their function in the sentence, the following exercises are helpful in identifying nouns and verbs.

   Put a stamp on your letter.
   Do not stamp your feet.

   The walk was tiring.
   We shall walk all of the day.

   The race was won by James.
   We shall race across the yard.

TEACHING PROCEDURES

The preceding lesson is designed mainly to stimulate an interest in our language with a view toward planning more specific lessons in the structure of our language. Lesson II will introduce children to the two main parts of the sentence through the use of faulty sentences taken from their written work.

PLANNING TOGETHER Lesson II

Today we shall look at a fifth grade story with the idea of deciding if all of the sentences are really sentences or if we can improve upon them. We have been reading sentences for a long time. We have noticed that they are groups of words that tell or ask something. There are also signals such as capital letters, periods and question marks which help us to read sentences and to keep the expressed ideas separated.

(Turn to a page in the basic reader to take an analytical look at sentences. Decide if they fulfill the above qualifications. Note, also, how ideas are sometimes joined into one sentence by the use of connectives. This idea can be used for another lesson on common conjunctions.)

CARRYING OUT OUR PLANS

The following story may be dittoed or written on the chalkboard.

Lake Pleasant

Mother and Dad and I spent a week last summer at Lake Pleasant and that lake is about ten miles long and five miles wide. The water is very blue and so clear that the nearby mountains show in it just as they would in a mirror. Fishing in the lake and hunting in the woods are big attractions for sportsmen, and so there are beautiful homes and big hotels near the lake, we saw one building that is larger

FURTHER SUGGESTIONS AND EXAMPLES

Experimenting (Continued)

The race was won by James.
We shall race across the yard.

3. Make lists of

noisy words	as noisy as_____
quiet words	as quiet as_____
sleepy words	as hungry as_____
fast words	as slow as_____
slow words	as angry as_____
happy words	

4. Provide practice in modifying meanings of words. Write a simple subject and a simple predicate on the board.

Bill ran

Challenge the class to modify the meaning of this idea by adding modifiers (words or phrases) to each word.

TEACHING PROCEDURES

Carrying Out Our Plans (Continued)

than our school building.

(Children will discover by reading the story that several sentences should be separated either by eliminating connectives or by placing capital letters in the proper place. This story may be edited by cooperative effort with the children making corrections on their papers.) Following is the rewritten story:

Lake Pleasant

Mother, Dad and I spent a week last summer at Lake Pleasant. That lake is about ten miles long and five miles wide. The water is very blue and clear so that nearby mountains show in it just as they would in a mirror. Fishing in the lake and hunting in the woods are big attractions for sportsmen. There are beautiful homes and big hotels near the lake. We saw one building that is larger than our school.

EVALUATING OUR WORK

Read our revised story. Does each sentence express an idea by itself? Do our signal marks help to separate these ideas?

(It may be necessary to present several lessons of this type before going on to teaching the elements of sentence structure. With early intermediate grades, it does not seem necessary to go beyond this stage.)

PLANNING TOGETHER Lesson III

We have talked about sentences as groups of words which express an idea. We may say that they are a group of words which make sense. One interesting thing about sentences is that they have special parts.

FURTHER SUGGESTIONS AND EXAMPLES

PROJECT STORIES ON A SCREEN

Stories or reports written by children may be projected on a screen for sentence analysis. Sentences may be taken from a set of children's papers, projected and analyzed in the same manner.

REWRITE ADVERTISING SLOGANS

Chose an advertising slogan from television or radio. Write it as given by the announcer. Rewrite it in as many ways as you can to convey different shades of meaning.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Planning Together (Continued)

Just as you select a subject or topic on which to give a report, so do you talk about a subject when you use a sentence. For example, I might say:

1. The television program was exciting!
2. Mary is absent today.
3. Winter sports are fun.
4. Mother and Dad came to visit school.

In each of these sentences, I have selected something or someone as a subject to talk about. Let us decide which is the subject in each sentence.

1. The television program
2. Mary
3. Winter sports
4. Mother and Dad

Sentences always have at least two main parts. Let us look at the sentences again to decide what that part which is not the subject does for the idea which is expressed. We say in sentence number 1 that the subject was exciting. In sentence three we say the subject was fun. What happens to the subject in the other sentences?

The second part of the sentence is called a predicate. (Keep on with examples until children discover that the function of the predicate is to tell something about the subject.)

CARRYING OUT OUR PLANS

Let's go back to our story about Lake Pleasant for the purpose of finding the two parts of each sentence.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

Carrying Out Our Plans (Continued)

Subject	Predicate
1. Mother, Dad and I	spent a week last summer at Lake Pleasant
2. That lake	is about ten miles long and five miles wide

(Continue with the entire paragraph. Further practice may be given by using paragraphs from basic textbooks and from the children's written work. Also, after a lesson has been presented, refer to the language text for practice exercises.

EVALUATING OUR WORK

Boys and girls, I am sure that we could continue to write sentences which are complete ideas or that make sense without a knowledge of the parts of a sentence. However, as we further our education, this knowledge will help us to edit our writing, and to decide if what we say is said correctly.

What is the very last thing you do before you decide that your writing task is completed? (Proofread)

(A review of the two main parts of a sentence may follow another written lesson. Sentences from the children's work may be selected for further analysis. When the children have acquired a knowledge of subjects and predicates, lessons on parts of speech may be introduced. With practice, children will see that words are classified according to their use or function in the sentence. The main word of a subject is either a noun or pronoun. The main word of the predicate is always a verb. An excellent source for the study of adjectives and adverbs is good descriptive literature.)

WRITING ANECDOTES FOR PUNCTUATION PRACTICE

TEACHING PROCEDURES

PLANNING TOGETHER

The author of a story always furnishes a kit of reading directions. These are marks at the ends of sentences which tell you to stop. There are marks which say, "Pause for a breath." There are symbols which show the exact words a person spoke. Give another name for the set of directions I am describing. (Punctuation marks)

I heard Peter tell his friends a story this morning. As he spoke, I wondered how his story would look in writing. What kinds of marks would he use when the tone of his voice was not there to say stop or pause for a breath?

(Present story without punctuation marks. Children help put in the punctuation marks so the sentences make sense.)

Peter's Story

It was the little boy's first visit to the planetarium. He was most impressed with the ticket office that took reservations for a rocket trip to the moon.

"I'd like a ticket to the moon," he told the clerk.

"Sorry, young fellow," the clerk said with a twinkle, "but all trips to the moon have been cancelled for the next few days."

"Why is that?" the boy asked.

"Well, you see," the clerk answered, "right now the moon is full."

Do you have a story your classmates would enjoy?

Let's get into groups of five. Listen to your classmates' stories. Decide on one to put in writing.

FURTHER SUGGESTIONS AND EXAMPLES

EXAMINE NEWSPAPER CLIPPINGS

Bring to class newspaper clippings of

1. Sentences using quotation marks
2. Sentences using commas in six or seven different ways
3. Sentences using capital letters in many different ways
4. Words which are effective and explicit

A GAME OF QUOTES

Ten students, five on a team, take turns making sentences. A member of Team A writes the sentence given by Team B on the board. Example: When I had the mumps, I looked like a squirrel. On the chalkboard the writer quotes: Julie said, "When I had the mumps, I looked like a squirrel." Score one point for each sentence using correct punctuation.

As the game progresses, make substitutions for overworked "said."

remarked	sobbed	confessed
reported	replied	retorted
related	giggled	consented
added	frowned	continued
informed	joked	stated
shouted	questioned	suggested
exclaimed	answered	addmitted
asked	announced	criticized
interrupted	explained	complained
commented	inquired	concluded
yelled	quoted	demanded

WRITING ANECDOTES FOR PUNCTUATION PRACTICE

TEACHING PROCEDURES

CARRYING OUT OUR PLANS

Stories can be written on the chalkboard or projected on a screen. Members of the group should give reasons for the kinds of punctuation needed for sentence sense. Other possibilities may be suggested by the listeners.

EVALUATING OUR WORK

Anecdotes are told more often than they are written. As your classmate told his story to your group, did he punctuate with the tone of his voice?

Was it difficult to choose which story should be presented in writing?

Can you think of an occasion when incorrect punctuation could get a person into serious difficulty?

Example: A rich man received a telegram from his wife who was vacationing in Europe. While shopping in Paris she chose to purchase an exquisite, expensive evening gown. She decided to get her husband's consent. His reply was, "No, price too high." The telegram she received said, "No price too high."

FURTHER SUGGESTIONS AND EXAMPLES

CREATIVE WRITING WITH CONVERSATION

Write imaginary conversations between inanimate objects

1. The chalk and the chalkboard
2. The refrigerator and the stove
3. The saxophone and the clarinet
4. The dust mop and the dust cloth
5. The pencil and the pencil sharpener
6. An onion and a banana

A Conversation In The Classroom

"I'm sick of having baths every night," said the chalkboard to the chalk.

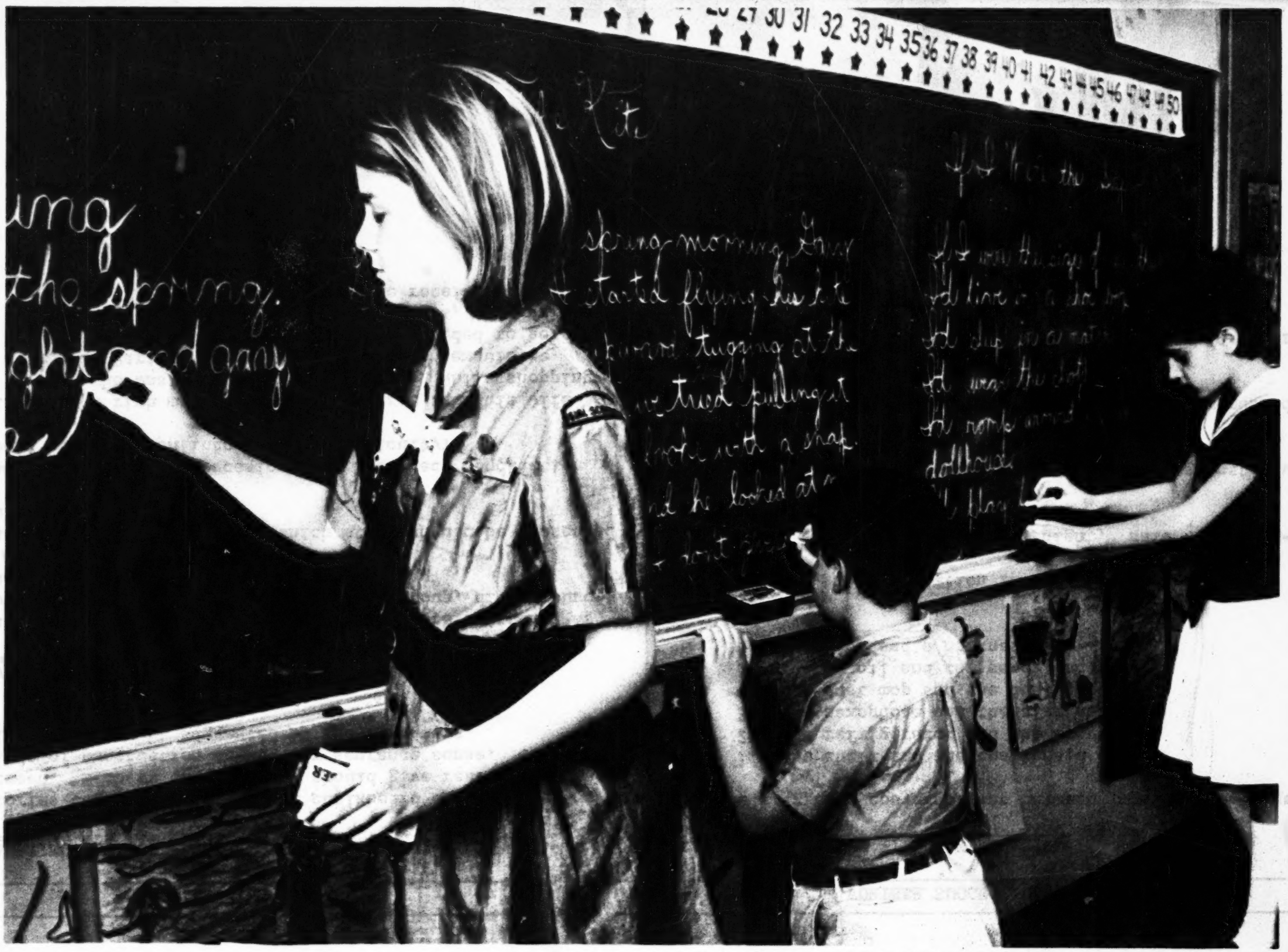
"I know how you feel. I have to get rubbed against you all the time," complained the chalk.

"Yes, and that doesn't feel very good either," remarked the chalkboard.

"Sometimes the children write on you with me when you're still wet, and that ruins me," yelled the chalk.

"Well," said the chalkboard. "I guess we'll have to live with it. We wouldn't want to miss the exciting things that happen in this room."

Grade 5



We take turns writing creatively at the board.

CREATIVE WRITING

"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

Thoreau

People with creative ideas develop in an environment which promotes creativity. Thoreau must have recognized this a century ago when he reminded us that conformity and creativity do not go hand in hand. Recent research by E. Paul Torrance[1] substantiates this, and further suggests that creativity must be nurtured, encouraged and guided from the cradle on, so that society will not consume and obliterate it.

How can creative expression be nurtured in the area of writing? First and foremost, it is important to consider the educational climate of the classroom. There must be an air of genuine friendliness in which every child feels at ease, an accepted and important member of the group. The classroom itself must be a stimulating place. Attractive, thought-provoking bulletin boards, shelves with colorful, inviting books, interest centers with materials for inquiry, lovely music and thoughtful artistic touches, all help to set the stage for creative expression.

The creative teacher, in building a real desire to write, recognizes that a rich background of experience is valuable. He then provides many opportunities in which to gain an abundance of ideas from our rich heritage of prose and poetry. New thoughts are generated on study trips outside the classroom. Ideas take root when resource people are invited to share their discoveries and adventures with pupils. Vocabularies are enriched through discussion of pictures, films, filmstrips, television and movies. Quality writing is likely to take place when there is observation and appreciation of the little things that happen everyday.

Not every need to express oneself in writing falls into the category of creative expression. The commonplace, the unimaginative, the matter-of-fact reporting of statistics is functional. Creative writings are those which represent original efforts. They grow out of rich sensory experience and cause an individual to have a deep emotional reaction. Because of the depth of feeling, the individual has a desire to express it.

[1] Torrance, E. Paul. Guiding the Creative Potential. University of Minnesota Press, 1962.

1. Write a paragraph from a stimulus phrase given as a cue.

I have always wanted to
I wish I could lose the fear of
If I win a prize trip
If I were in charge of
If I could choose a gift
When I wash my hands

2. A landmark speaks about what it has seen of the growth of a community or state.

The Round Tower on Snelling Avenue
The horses on the State Capitol
A tree on Pike Island
A geyser in Yellowstone National Park
Paul Bunyan in Minnesota

3. Write an adventure story in which facts from Social Studies are used. Weave them into an imaginary yarn in which the writer participates.

I sailed with Vasco da Gama.
I was a stowaway on John Cabot's ship.
I spent the winter with the Pilgrims.
I went down the Mississippi with
Marquette and Joliet.
The night Columbus's men wanted to mutiny

4. Express experiences through using picture words that help the reader to see, feel and hear sights and sounds.

The mountains look like nice clean
calico hanging on the skyline.

5. Write nonsense verse known as limericks in which the first, second and fifth lines rhyme, and the third and fourth lines rhyme.

<u>The Boy With Flat Feet</u>

A curly haired boy with flat feet,
Sat down in his music seat.
He sang like a bird,
He could sing every word
But he never could get the beat.

Grade 6

6. Furnish short catchy titles or phrases as starters for stories. Place the suggestions in a "writing grab bag."

My favorite dinner
Following an ant
When I grow up
The wind is a rascal today.
I would like to own a magic lamp.
I felt as gray as a thundercloud.
It was a breathtaking shock.

7. Write thoughts in a poem or paragraph prompted by a word.

Red is a second place ribbon.
Blue is the sky,
Black is the coal underground.
Brown is a bird up high.

I could go on forever.
And name you all the rest,
Like the yellow morning sun
And the orange of the robin's breast.

Grade 5

8. Write reactions to an "open-end" story.

The pioneer train had blazed the trail for weeks over the prairies and the foothills. At last they were starting to cross the mountains. On a very rugged trail one of the wagons had an accident.

"What shall we do?" cried Mrs. Peterson. "Surely we can't go on with a broken axle."

9. Well-chosen pictures stimulate children's imaginations.

10. Write one-sentence tongue twisters in which most of the words begin with the same letter.

Slippery sleds slide smoothly down the slideway.

The sun shines on shop signs.

Five funny fish had fancy feathers.

11. Use films and filmstrips to provide ideas for creative writing.

The sound film strip series "Listening Seeing and Feeling" produced by Baily Films is excellent. It has four parts:

Let's Fly
The Beach
The City
Wind and Rain

CREATIVE WRITING

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES

"Writing a paragraph is like polishing a diamond--endless cutting, smoothing and polishing."

PLANNING TOGETHER

We put our thoughts into words, our words into sentences, and our sentences into paragraphs.

Think about stories you have read. How does the writer decide to conclude a paragraph and begin a new one?

1. Every paragraph is about only one subject.

2. All sentences are about the same topic.

Why is the first sentence in a paragraph the most important one?

1. The first sentence gives a hint as to what the whole paragraph is about.

2. If the first sentence is well written, the reader will want to read more.

The last sentence is important, too. Why should you have a good finishing sentence?

1. The last sentence summarizes the thought of the paragraph.

2. The last sentence gives the reader a feeling that the story is finished.

1. Parker, James Reid. My Weekly Reader. December 9, 1963.

MAKING WRITING MORE EFFECTIVE

Make your writing clearer and more interesting by using simile, metaphor, hyperbole and alliteration.

1. A simile is a figure of speech in which one thing is likened to another.

   The lifeguard was as brown as a nut.
   He ran like the wind.

2. A metaphor is a figure of speech in which one thing is compared to another as if it were that other.

   John was a wizard with machinery.
   Your eyes are stars.
   All the world's a stage.

3. An exaggerated statement is called hyperbole.

   The story is as old as time.
   His eyes were as big as saucers.
   Mary has a heart of gold.

4. Alliteration is the repetition of an initial sound, usually of a consonant, in two or more words of a phrase.

   What a tale of terror now their turbulency tells.

TEACHING PROCEDURES

Planning Together (Continued)

How does the writer show that a new paragraph begins?

1. The first word is indented. The next line is started at the left margin.

2. In written conversation, a new paragraph indicates a change of speaker.

After a discussion about things the students would like to own, such as, a bicycle, moving picture camera or a toboggan, change the subject to things they would like to have that are not obtainable because they have not yet been invented.

A home-work machine may be a likely suggestion.

Write a paragraph in which you

1. Describe the invention.
2. Tell how it works.
3. Tell why you want it and how you will use it.
4. Draw a picture of it.

CARRYING OUT OUR PLANS

Children write a paragraph, keeping in mind the hints suggested during the planning period. A typical sample is included in the next column.

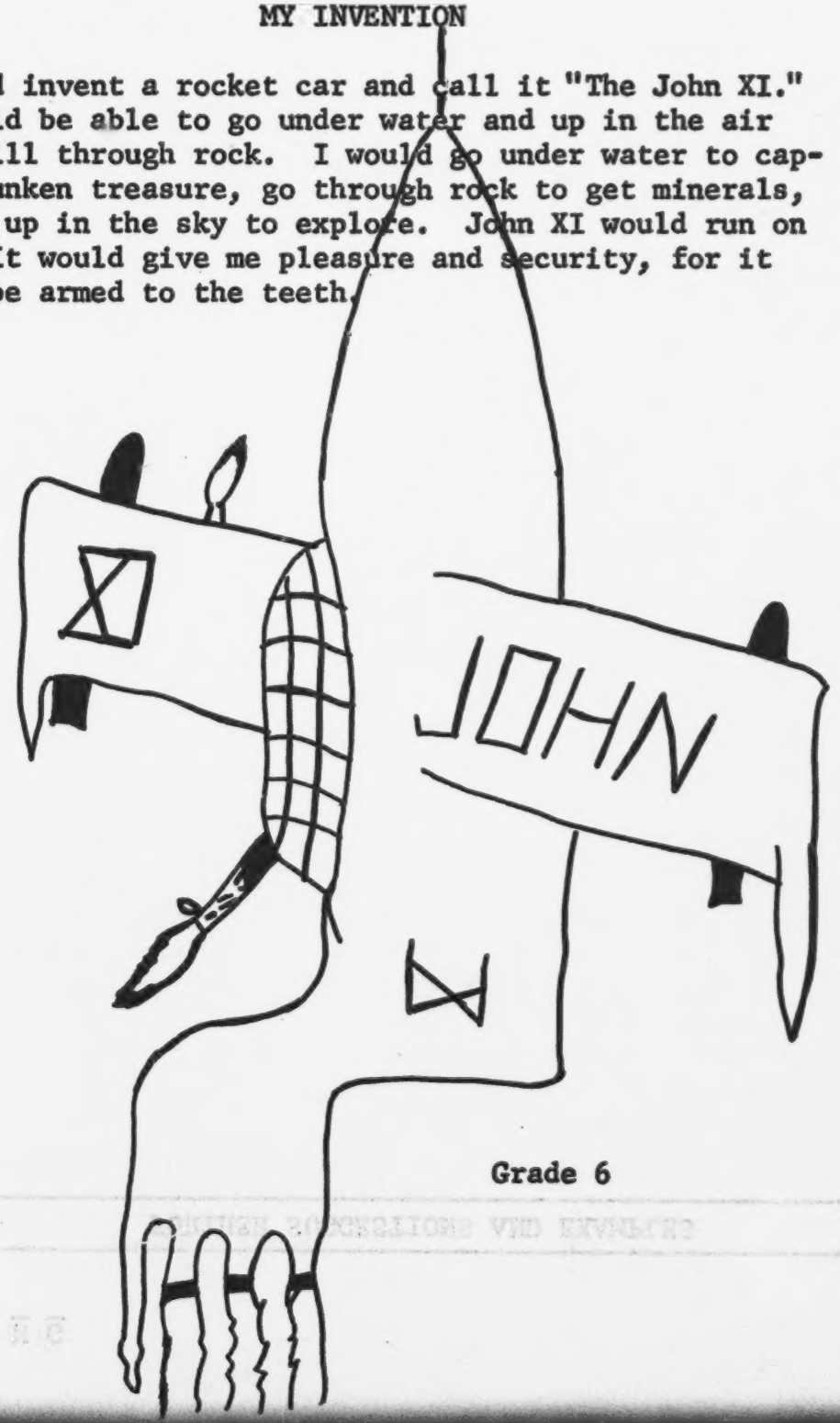
EVALUATING OUR WORK

Before sharing stories, ask each pupil to reread his paragraph to look for commonplace words. Is there a more picturesque way to say "go up in the sky" and "go under

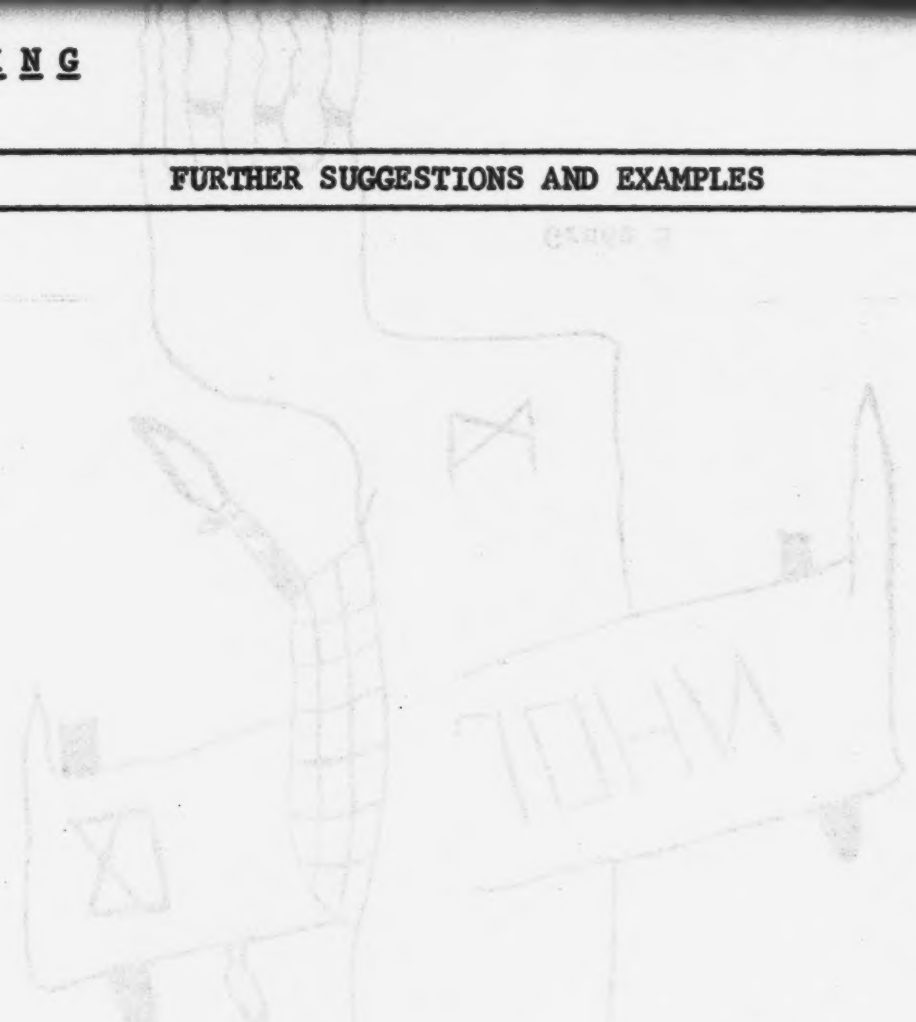
FURTHER SUGGESTIONS AND EXAMPLES

MY INVENTION

I would invent a rocket car and call it "The John XI." It would be able to go under water and up in the air and drill through rock. I would go under water to capture sunken treasure, go through rock to get minerals, and go up in the sky to explore. John XI would run on H_2O. It would give me pleasure and security, for it would be armed to the teeth.



Grade 6

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Evaluating Our Work (Continued) **water" (soar into the sky) (dive to unknown depths)** **Evaluate the opening sentence and the closing sentence. Do they support the criteria discussed in planning?** **Ask a volunteer to write his paragraph on the board in order that punctuation may be considered by the group.**	

Original Poetry

Beginnings of Spring

Spring is beginning to whisper.
Among the birds and trees -
I hear the peeping baby birds.
And buzzing of the bees.

The Pussy-willows are opening.
Along the countryside;
Blossoms are beginning to open,
From where they used to hide.

Deborah Rubens
Grade Four

Things I'm Thankful For

The sun, the stars, the moon, the sea,
My home, my health, my family;
My church, my preacher, my daily bread,
My school, my teacher, and my nice warm bed,
My clothes, my toys, the shows I see,
My work, my play, and our T.V.;
The fish that swim, the birds, the bees,
The air, the flowers, the grass, the trees;
These things, and millions more,
Are what, dear God, I'm thankful for.

By Karen Annala
Grade 5

The Sky

The sky is Mother Nature's scarf.
At night she takes it off
And you can see
Her dark, dark hair.

Janice
Grade 4

Brotherhood

No matter what color,
No matter what race,
No matter what clothing,
No matter what face,
They are all like
in some way or other;
Therefore, we should treat
Each one as a brother.

David Stone
5th Grade

The Old Lady of Whiller

There was an old lady of Whiller
Who watched a program call "Chiller"
She got so frightened
Her face had whitened
When the man in the program said,
"Kill her!"

Grade 6

Blue

Blue is the autumn sky.
Blue is a baby boy.
Blue is an ocean.
Blue is a small boy's toy.
Blue is ink.
Blue is your face,
When you've got a stomach-ache.

Mary Murray
Grade 5

Pink

Pink is candy canes
On Christmas night.
Pink is a bed-spread
That covers you tight.
Pink is your skin,
So soft and rose.
Pink is a flower
A soft colored posy.
Pink is my room,
The walls are so gay.
Pink are your cheeks
When you've been out to play.

Jane Paulson
Grade 5

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